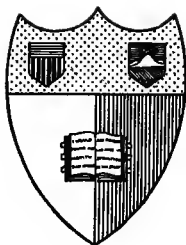


The ART *Of*
SPEECH MAKING

Nathaniel C. Fowler, Jr.



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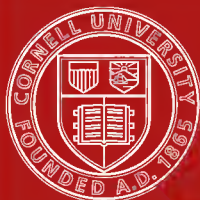
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THE ART OF SPEECH MAKING

*A New and Practical Treatise on the Art
of Speech Making, Covering Every De-
partment of Vocal Expression, Adapted to
Both Professional and Amateur Speakers.
—Every Form of Speech and Address
Analyzed and Defined*

BY

NATHANIEL C. FOWLER, JR.

Author of "How to Save Money," "Getting a Start," "The
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CHAPTER I

INTRODUCTION

THE first indication or display of human intelligence, differentiating man from animal, began with the spoken word, antedating all other kinds of communication.

The written or printed literature of the world, with its inconceivable circulation and enormous influence, never has interfered with, and never will interfere with, the progress of speech, for the tongue will always maintain its right of way over inanimate type, and will continue forever to command the armies of endeavor on every field of accomplishment.

While the book and the newspaper may be considered the elected and accepted organs of general progress, and while, without them, nations would have been strangers and education would have had no vehicle for its movement, the influence and power of speech have not been, and never can be, overestimated or exaggerated.

What men say when face to face carries with it

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a power, a strength, and an influence, with which the written or printed word has as yet been unable successfully to compete. Nothing has taken its place, and probably nothing ever will.

To express oneself by word of mouth, so that the hearer may understand what is said, may be called the basic act, the art creative of communicative art.

Literature, great though it is, and occupying a place its exclusive own, does not possess, and cannot possess, that contact of individuality, that productive closeness of personality, which come from the spoken word and which are accompanied by both heard and seen influence and magnetism.

Nations have been swayed as much, or more, by what men have spoken as by what men have written.

The spoken word preceded every great event in history. It rallied armies and snatched victory from defeat.

The speaker stands before his audience in the glory of his personality, in the full strength of his individuality; and, by his spoken word, by his facial expression, and by his seen earnestness and sincerity, he brings his message directly to those before him, and offers no avenue for escape, if he is familiar with his subject and

what he has to say interests those who hear him.

In education the text-book has its place, and without it the full volume of knowledge could not be imparted; but the great institutions of learning, those which are responsible for educational progress, depend largely upon the spoken word of their lecturers, and upon the personal contact between the instructor and the pupil, without which academic soil would remain too dry to grow the crop suitable for the feeding of the youthful mind.

The book influences the world.

The spoken word appeals to the world.

To express oneself properly, either in social conversation, or in the business office, or upon the platform, is to wield an influence so great that there is no scale large enough to weigh it or to measure it.

While natural oratory, or perfected oratory, is as art which is not possessed, and may not be obtained, by more than a favored few, nearly every one, with or without academic education, may learn to express himself forcefully and effectively.

I do not propose in this book, or in any other way, to teach, or to attempt to teach, the art of oratory, or to lay down definite rules, to be blindly

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and unqualifiedly followed by those who would tell their story upon their feet, because too much depends upon personality, upon individuality, upon ability and training, for the elements of speech making to be either mapped or charted.

Few of the arts can be analyzed and catalogued, and he who tries to prescribe a ruled method for their use is as foolish as would be he who attempted to train men for seamanship upon the brush-built deck of a painted ship upon a canvas ocean.

I shall, therefore, confine myself to suggestions, and shall not present rules or regulations. I shall attempt to analyze, both scientifically and practically, the elements of the spoken word, hoping that I may be of some assistance, not only to the professional speaker, but to the layman as he runs, for he must occasionally, whether he will or not, face an audience, successfully or otherwise.

This book, then, must not be considered as a guide to speech making, but should be regarded as a series of conversational chapters, representing not only my own experience, but largely what I have seen and heard from others who have, by word of mouth, delivered to the world the messages of progress, and who have amused,

entertained, and instructed every size and condition of audience,—the professional and amateur story-teller, the after-dinner talker, the humorist, the political spellbinder, the lecturer in hall and class-room, the pulpit-preacher, and the orator of power and brilliancy.

CHAPTER II

READY-MADE SPEECHES

WHAT about the so-called ready-made speaker, a book containing a collection of complete or partially finished speeches, stories, and toasts, correctly or incorrectly announced to cover all conditions and places,—a sort of labor-saving affair, presenting a compilation of what to do and of what to say, and of what not to do and of what not to say?

If I speak well of it, I may be accused of egotism or of self-interest, because I am the fortunate, or unfortunate, author of one of these "literary" concoctions. If I condemn it, I shift myself into a different kind of dilemma, because, if I claim it has no value, there would seem to have been no excuse for having burdened and injured the public with it.

May I not say, however, without mental reservation, and with a complete forgetfulness of what I have done, that the book of ready-made speeches is a good thing for those who know how to use it,

and a very bad thing for those who lean too heavily upon it and who depend exclusively upon it?

The ready-made speaker can help and it can injure. Used as it should be used, it is worth while. Depended upon wholly, it is a destroyer of originality and a menace to the display of personality.

Ready-made books of this class, including the ready-made letter-writer, have their place, and, if intelligently written and intelligently used, will be of assistance, even to those who are proficient in the arts they portray.

The speech, as well as the letter, should represent the individuality of the speaker or writer. If it does not, it fails of its purpose.

The stereotyped speech, like the stereotyped letter, shows nakedly its mechanical or metallic quality, and does not, or cannot, have either the appeal or the ring of originality. It does not represent its producer. It is likely to misrepresent him; and, in many cases, it will make a fool of him and do the opposite of its intention, viz., proclaim to the hearer, or to the receiver, the ignorance and plagiarism of the speaker or of the writer.

It is utterly impossible for any speaker to de-

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ceive his audience continually. If he delivers that which is not his own, he will, sooner or later, be looked upon as the thief that he is. If he depends wholly upon ready-made speeches, some time, and pretty soon, probably, he will be exposed, and then even the good of what he has said will be ignored or heavily discounted.

Nothing which I have said must be construed as condemnatory of the good ready-made speech-book, because from it one can obtain much which he can use to tremendous advantage. The speaker, like the writer, has the accepted right to absorb and to adapt. Some people have said that there is little or no originality afloat, that nearly all that is said, and almost all that is written, is but what has been said and written, revised, improved, or otherwise revamped, reput together.

The foregoing statement is only generally true, but there is truth enough in it to make one pause and consider before taking complete exception to it. It is evident that most speeches, no matter upon what subject, are, in the main, filled with what has been said before: but they have value, first, because they are not wholly original, but represent composite thought; and secondly, because they are served differently, and the best of

them contain some new thoughts, some new ideas, something which either has not been said before or is better said.

Therefore, I recommend the so-called ready-made speaker to the consideration, and to the use, of him who would be proficient in the art of speaking, cautioning him against using it in its entirety, and advising him to take from it what he can use to his advantage, to look upon it as a text-book or book of suggestion, to be read in its entirety, but not to be used in its completeness.

The delivery of a speech is different from the acting of a part. The stage actor is supposed to repeat the words of the playwright. The speaker is supposed to use his own words.

The ready-made speech-deliverer is at a greater disadvantage than would be the improvising actor. Neither is to be commended.

I do not mean to say,—and sincerely hope that I have not given the impression,—that I believe the speaker has no right to borrow or to use the expressions of others, for it is utterly impossible for any one to produce an entirely original address; but there is a vast difference between adapting to oneself what others have said and using words of others verbatim.

Most emphatically, and without any reserva-

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tion, I should advise both amateur and professional speakers to place no dependence upon any ready-made speech-writer, or any other book or pamphlet, which attempts to put the words into their mouths, or to do the work for them. If their education and experience are not sufficient to enable them to make an acceptable address without more than suggested help, they would better give up public speaking and refuse to respond when called upon.

No matter how well they may commit another's speech to memory or handle the words of others, the intelligent audience, and, yes, even the ignorant one, will detect the lack of spontaneity and will discount and double discount what they say, regardless of how good it may be and of how well it may be delivered.

Read and study the ready-made speech-book. Familiarize yourself with the orations of great orators. Get in contact with everything pertaining to public speaking, but under no circumstances do more than borrow ideas, and never use the sentences of others in their entirety.

The ready-made speaker will help you or injure you, as you may elect.

CHAPTER III

HOW TO WRITE A SPEECH

I DO not propose to give, or to attempt to present, directly or indirectly, explicit directions for speech-writing or for the specific construction of any sort or kind of address, for the reason that there are not, and probably never will be, any rules which can be followed, except generally, and because the speech worth while, even though its construction may be at some variance with accepted principles,—if there are any,—invariably represents and presents the individuality, the personality, the character, and the learning or the ability of the speaker.

To attempt to build a frame upon which may be constructed a speech, or any other form of address, would be as foolish and as unprofitable as to try to furnish acceptable forms for letter-writing, or to designate the length of step all individuals should take, or to tell people when they should and should not smile, laugh, sob, or weep.

If you cannot, with the assistance available,

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prepare a speech which will be fairly acceptable to the average audience, and if you will remain always too modest or too timid to deliver one, there is only one thing for you to do, and that is positively and forever to refuse either to write a speech or to make one, unless you are commanded to do so at the point of a loaded gun.

True, thousands of speeches, and addresses of every kind, have been especially prepared by outsiders, journalists and others, and have been read or committed to memory; but these addresses do not represent their speakers, and, no matter how brilliant in composition they may be, there is no snap to them, no real life to them, no anything in particular to them, when they are delivered by any one except their authors.

The actor can present the words of others; the successful speaker must say what he has to say in his own words, even though he has borrowed the ideas from others and has taken the information from other sources.

If I were forced to present some general rules,—and, mind you, very general ones, without the taint of the specific in them,—for the preparation of a speech, I should, under this compulsion, give the following:

First: Become familiar with your subject;

know specifically and generally what you are going to talk about. If you do not know your subject, if you are not familiar with it in a general way, at least, you cannot make a speech which will be remembered and which will weigh more than your windy words.

True, there are men who appear to be able to speak on any subject at a moment's notice and without knowing much of anything about it. Their speeches are often well received and are acceptable to the average audience, but what they say makes no lasting impression. They are merely will-o'-the-wisps, entertaining, somewhat instructive, but too light to have a foundation. These men, as a rule, utter words, words, words. As they do not know what they are talking about, their audiences remain in the same blissful ignorance. Their speeches, take them as they run, are close to worthless, except as wordy and woody frames, upon which to display their eloquence, if they have any.

Secondly: After you are familiar with your subject, think it out; and unless you intend to speak without manuscript, write it out in plain, simple English; at any rate, outline it carefully in your mind, and place your points, if there are to be any, in chronological order. If you are an

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amateur speaker, or have had little or no experience, it will probably be some time before you can either think out or write out an acceptable speech; but experience and practice will in most cases enable you to produce something, which, although it is not a work of art, has sufficient value to justify its delivery. Words to be spoken must be written more simply, more intelligently, more understandingly, than words to be read, because, if the audience does not understand what is said, when it is said, it will not understand it at all. The hearer has no time or opportunity to look up definitions, or to puzzle out complex sentences, or to get meaning out of what is not instantaneously clear.

Thirdly: After you have thought out and written out your speech, read it over carefully, if it is written, and recite it carefully, if it is not. Recite it anyway. Become familiar with it, if you do not commit it to memory. You should have the cardinal points of it in your mind, even though you may vary your expressions when you deliver it.

Fourthly: If you propose to read from manuscript, either commit the speech to memory, or partially so, that it may not be necessary for you to keep your eyes constantly upon the written

page. No speaker, however proficient he may be, can interest an audience, hold it, or carry it, if his eyes are glued upon the page constantly. He must see his audience, let it know that he sees it, if he would be effective. He cannot do this, if he is not familiar with his manuscript.

Fifthly: If you are to speak without manuscript, either commit your outline to memory, or write it out on a card or small slip of paper. Some speakers use their cuffs, but this method is not to be recommended.

Sixthly: Be sure that you have something to say before you attempt to say it. If you are not sure that you have something to say, do not say it. Refuse to respond to a call. Better disappoint your audience by not speaking, than disappoint it by speaking. Do not take chances. If you have any reason to believe that you cannot say something worth while, absolutely and positively refuse to make a speech, or to respond to any toast, or to open your mouth, except in conversation.

Seventhly: Never allow yourself to address any audience unless you are somewhat familiar with the subject upon which you propose to speak, sufficiently conversant with it to be able to say something which is appropriate to the occa-

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sion and which will be acceptable. If you have good reason to believe that you have no message to deliver, or cannot deliver it so that it will be understood and appreciated, keep your mouth shut, even if you have to hold one hand over it, yes, both hands, and beg the assistance of your neighbor.

Eighthly: Under no circumstances plagiarize. It is not plagiarism if you acknowledge that you are quoting from another or state that what you say is a quotation. As a matter of fact, most of the great speakers depend upon quotations. When they are used properly, they add much to the speech, give it strength and character, and in no way depreciate the value of that part which is original.

Ninthly: Never use a ready-made speech in its entirety. Audiences are keen, and immediately will detect the stereotyped address or one which has been lifted bodily. You have a right to express the ideas of others, without always stating that you are quoting, if you put them in your own words and interject into them some ideas of your own.

Tenthly: Stories need not be original, nor is it necessary for you to mention always the names of the authors of them, partly because it is not cus-

tomary to do so, and also because the authorship of many of them is unknown. If you tell a story by a famous author, taken from one of his books, it is well to precede it by some expression like, "I am reminded of Mark Twain's story of——"

Eleventhly: Be yourself; you cannot be anybody else. If you try to be what you are not, you will assuredly nowhere nearly approach what you are trying to be, and the audience, even though it may be the most ignorant one, will instinctively look upon you as a fraud, and govern itself accordingly.

Twelfthly: It would be well for you to read speeches, especially those which have been published in book form and those which appear in the newspapers, provided that you read them with no thought of copying them, but simply for ideas and suggestions. You cannot be wholly original. If you attempt to be, you will fail. The good speech, the effective speech, the speech which holds and carries its audience, is made up of what has been said, resaid differently, with more or less of your own material added to it or interspersed in it.

Thirteenthly: Attend dinners, and other functions, which are addressed by well-known or

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good speakers, and follow their remarks carefully. Observation will be of great assistance to you. If you would become a speaker, you must learn of others. He who attempts to teach himself out of the little he knows will find that he knows less than he thought he knew in the first place.

Fourteenthly: Read. Read intelligently, not superficially. Keep in touch with affairs. The good speaker reads everything worth while, including the speeches of others. The newspaper is in many respects the greatest text-book possible of production for speakers. I do not believe that it is possible for a man to make a good speech who is not a continuous, intelligent, and discriminating reader of newspapers. I have heard men say that they did not read newspapers. Those who tell the truth, when they say it, are failures. Those who are successful, and say it, are liars.

Fifteenthly: Get experience by experience. Practice in the seclusion of your chamber and before your looking-glass. The great speaker is not wholly born. He is part-made after he is born. All the speaking ability in the world would be worth practically nothing on any platform or on any stage, if it were not molded into shape

by experience, great experience, and continuous experience.

Things worth while may begin naturally, but they never amount to anything naturally.

The natural speaker, like the natural musician, may entertain, but he never instructs, nor does he produce word or tone worth either remembering or recording on the tablet of the mind or on the plate of the talking-machine.

Natural man never rises above the grade of accomplishment of the savage.

Trained man finds no wall too thick to penetrate, no height too lofty to attain.

CHAPTER IV

HOW TO BEGIN A SPEECH

THE speaker should invariably recognize the presiding officer, if there is one, and should begin his address with the use of some expression like "Mr. Toastmaster and gentlemen," or "Mr. Chairman and gentlemen," or "Mr. President and gentlemen."

He should not use the words "Mr. Toastmaster and *fellow members*," unless he is addressing an association with which he is affiliated, and of which the majority of those present are members.

If the speech is a political one, or is delivered before citizens or voters, it is well to begin by saying "Mr. Chairman and fellow citizens," or "Mr. President and fellow citizens." If the expression "fellow citizens" is used, there is no necessity of adding to it the term "ladies," if they are present.

Some speakers prefer to use an expression like "Mr. President (or Mr. Chairman) and friends,"

the term "friends" referring to both sexes. There would appear to be no objection to starting an address in this way.

If the official presiding is a woman, she should be addressed as "Mrs." or "Miss President," "Mrs." or "Miss Toastmaster," "Mrs." or "Miss Chairman," and never as "Toastmistress" or "Chairwoman."

The presiding officer should remain standing until he is addressed by the speaker, when he should bow and sit down. The speaker then begins his speech.

Occasionally the toastmaster, or presiding officer, occupies the position of president as well, in which case he may be addressed as "Mr President," "Mr. Chairman," or "Mr. Toastmaster," if at a dinner.

The presiding officer should never be addressed by name. For example: if the president or chairman is named "John Smith," the speaker should not address him as "President Smith," or as "Toastmaster Smith," but as "Mr. President," or "Mr. Toastmaster," or "Mr. Chairman."

The speaker should then immediately plunge into his speech, with or without the introduction of a witty story, and he need not again address

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the presiding officer. There is, however, no objection to his occasionally turning to him, if he desires to make a special point or to change the subject abruptly, remarking "And now, Mr. Toastmaster," or "Mr. President," or "Mr. Chairman."

It is also optional with the speaker whether or not he will during the continuance of his speech address his audience in expressions like "I would call the audience's special attention to the fact, etc.," or "Fellow citizens, I appeal to you, etc.," or "And now, my friends, I wish to bring to your attention, etc."

Expressions like the foregoing may add strength to the speech and emphasize certain points about to be brought out. They are used by many speakers, while others avoid them entirely. There is no rule for their use, and the speaker should use them if he wants to, or he need not use them at all.

The first few sentences of a speech or address of any kind should be strong, and either emphatically stand for something in particular, or else be the announcement of something worth while to come.

There is, however, no objection to the introduction of a witty or humorous story at the

start, provided it is appropriate to the occasion and is not forced upon the audience.

Many speakers invariably tell a humorous story before they launch themselves into the speech itself, and the custom is to be recommended, unless the speech is of very serious import or the speaker does not know how to tell a story.

A good story, provided it is appropriate, places the audience in a receptive mood and makes it easier for the speaker.

I have attempted to cover story-telling and other points in subsequent chapters.

CHAPTER V

THE LENGTH OF A SPEECH

WHAT is the acceptable length of a speech or address?

I do not know.

The reader may as well ask me what should be the prescribed length of a piece of string. I can only answer that both the speech and the string should be long enough to encircle conditions. To be of greater length is a waste of words and of string. To be of insufficient length is ineffective.

An eminent divine was once asked how long a sermon should be. Instantly he replied, "My experience shows me that no souls are saved after twenty minutes."

Many a speech is altogether too short, and many, very many more, are altogether too long.

If I may judge from my own experience as a listener, and verify this experience with that of hundreds of others, I should say that about ninety-nine per cent. of speeches and addresses,

of every kind and sort, are from twenty-five to one hundred per cent. too lengthy, and that comparatively few speeches have been criticised on account of their brevity.

The natural tendency of the speaker is to prolong his remarks until the audience is weary, and the good things he has said have been swallowed up in a sea of verbosity.

While I should not advise a speaker to cut the length of his speech, if a short address will not properly present his theme, I suggest that he err in favor of brevity, rather than in favor of length, and give brevity the benefit of every doubt; in fact, when in doubt, use brevity.

A printed paper, or argument, or book may be of any length, although the shorter it is, the stronger it is likely to be, and the more it will be appreciated, provided the entire ground is covered and nothing important is omitted. Still, it is sometimes well to omit parts, rather than to tire the reader or the hearer.

The reader of the printed page may, however, take his time, and may read at one sitting or in many, and he may re-read as often as he chooses. He may do as he pleases with it. But the audience, on the other hand, must take what is de-

livered, without opportunity to rehear it, and for that reason it will not remember, or be impressed with, anything which is strung out to an undesirable length, even though every word spoken is weighty and of strong argumentative force.

If the speech is too long, even though it is delivered by a master of oratory, an expert at speaking, and the argument of it is unpuncturable, it is obvious that the auditors will tire and become uneasy, if they are given no intermission and are obliged to sit for an hour or more, listening to the words coming from the tongue of the same deliverer.

The speeches which are remembered and which penetrate the heart and brain of their hearers are usually short, and the audience does not forget them, or fail to be impressed with them, largely because they do not contain too many words for it to carry.

Take Lincoln's famous speech at Gettysburg, which is looked upon as one of the greatest three contributions to English literature. Its delivery required but a few minutes. There were many other speeches at this celebration, one by America's acknowledged scholar, Edward Everett, yet all of these addresses have passed out of history

and Lincoln's is the only one remembered or mentioned.

It may be said, however, that the wording of Lincoln's speech was far superior to that of any of the others; but, if he had talked for an hour, or for two hours, not ten per cent. of the people who can to-day repeat that famous oration from memory would recall twenty-five words of it, and the great majority would have forgotten that it was ever delivered.

The clergymen of discretion and of ability (discretion and ability are closely related) seldom preach exceeding a half hour, and most of our greatest orators usually refuse to allow their addresses to occupy more than an hour or an hour and a quarter.

Of course, I am aware that not a few political, and other speakers, of enormous power exceed an hour, and are upon their feet for two or three hours, but I fervently believe that, if they had brought their speeches down to half of the time they used, what they said would have been absorbed in its entirety and not have given opportunity for an excuse on the part of the people to forget three-quarters of what was delivered.

Quite recently I attended a dinner where there was but one speaker, a man of international repu-

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tation, an orator of orators. He was upon his feet an hour and three-quarters. His address was entertaining, instructive, brilliant, and witty, and delivered with great oratorical force. He was a master of the art of speaking, and he did not repeat himself; but, after an hour had elapsed, every one of his auditors was tired and hopefully looking for the end. The good things he said were forgotten, and the dramatic incidents were not remembered. He gave his hearers too much, and, because he gave them too much, they remembered little of it and failed to respond to half of the good things he said.

This speaker made another mistake, which is likely to be nearly fatal. He appeared to be at the close a dozen times before he really arrived at it. The audience, expecting that he was about to deliver his last sentences, and appreciating what he had said, was ready for him to stop and anxious to show its approbation by applause; but he did not stop, and his hearers, although respecting and honoring him, were disappointed a dozen times, and each successive disappointment was more detrimental in its effect.

On the other hand, many a speaker has made the mistake of limiting his remarks on a serious subject to a few moments, when it was not pos-

sible for him properly to cover his theme in so short a time. His speech, then, was unsatisfactory, as well as incomplete, and accomplished but a small fraction of what would have been the result had he continued long enough to explain properly his subject and to impress the audience with the accompanying arguments.

However, there appears to be little reason to fear that short speeches will become prevalent, and I think I do not need to caution the reader against being too brief. The chances are almost unanimously in favor of too long a speech.

Upon general principles, it is better to stop, leaving the audience wishing for more, than to spoil its appetite with an overfeeding of words; but the hearer should not be left in a hungry state; he should have given him enough oratorical food to keep him from distress.

The length of a speech, then, should be sufficient properly to cover the subject, whether the time occupied be five minutes or an hour or more; but it is better to make it too short than too long, for the lengthy speech, no matter how interesting it may be, is to some extent suicidal. The good things in it are blanketed even by themselves.

If the subject cannot be covered within a

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reasonable time, the speaker would do better to divide his address in two, provided he can do so, delivering half of it one day, the other half the next, or allowing a few minutes for intermission. Even if it is impossible to divide the speech, and the subject cannot be covered in a short one, it is probably better to leave out some of the good which should appear than to handicap the good with more good.

It is far better to make one strong point and to stop, than to give the audience more than it can absorb or carry and more than it will voluntarily listen to.

The audience, more than the speaker, has the right to apply the brakes, and it would do so if it could.

The long-winded speaker simply takes advantage of a helpless audience, but his hearers retaliate by forgetting what he has said, or by unfairly criticising his words.

The experienced speaker holds his finger upon the pulse of his audience and allows his hearers to designate the length of his address, even though it may be prepared and committed to memory. He instinctively and intelligently cuts, if his audience telegraphs a halt.

The after-dinner speech, unless the speaker of

it is the only one, should seldom exceed twenty minutes, and fifteen minutes is long enough.

Some of our most effective after-dinner speakers never consume more than five minutes, and a good proportion of them limit themselves to ten minutes.

To make a long speech at a dinner, or at a public gathering, when the time is limited, is an insult to the other speakers and to the audience. The speaker who does it, even though he has an important message to deliver, does not hold or carry his audience, and what he says falls upon unfertile soil, never to spring up in the hearts of his hearers.

Brevity is not only "the soul of wit," but in it is vested the strength of the speech.

Say too much, and what you have said does not carry.

Say too little, and you may not make your point.

Somewhere between these two extremes is the proper length of a speech.

It is obvious that I cannot at arm's length locate this desirable stopping point, for the length of a speech is to a certain extent governed by conditions; but the speaker should not take advantage of conditions. If he does, he may be a failure.

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If he respects his audience, he is likely to be a success.

Pin on your cuff, or nail somewhere to your anatomy, the one great rule for speaking.

STOP WHEN THROUGH!

And I would add an amendment to this rule, and suggest that the speaker get through sooner, instead of later.

CHAPTER VI

THE DIVISIONS OF A SPEECH

THE ordinary address is usually divided into three distinct parts:

First, the introduction.

Secondly, the body or argument.

Thirdly, the summing-up or close.

The introduction may be bright and even light, although the body of the speech is weighty and the subject of the deepest seriousness, and even though the purport of the speech does not admit of pleasantries or the display of wit and humor.

Many speakers begin by telling a story, and this is to be encouraged, for a good anecdote entertains and amuses the audience and usually materially assists in placing it in a receptive mood.

The story, however, should be appropriate to the occasion, and not appear to be forced into the address.

A witty or humorous story is to be preferred to one which is serious or semi-serious.

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It is difficult to produce an original story or anecdote, and it is not necessary to do so, for the citing of any bright incident is acceptable, if it is appropriate to the occasion and has not been overused by speakers.

The experienced speaker hears a number of bright and witty stories, and can obtain them from books upon the subject, or find them in the humorous magazines or in the so-called funny columns of the newspapers. He should, however, avoid using one which is appearing generally, and select a story or incident which he has reason to believe is not commonly known.

The so-called body or argument of the speech, which is really the speech itself, should be confined almost wholly to the presentation of the subject and the accompanying arguments, to the proper working out of the scheme, with or without the introduction of appropriate stories or pleasantries.

If the address is upon an excessively serious subject, and requires weighty and thoughtful arguments, it is inadvisable to introduce stories of a humorous character, or any stories at all, unless they are extremely bright, pertinent, and appropriate, and even then it is questionable whether they should be permitted. It is better to leave

them out than to offend the audience by a too great or a too rapid descent from the serious to its opposite. If, however, the subject of the speech does not permit of story-telling after it is once under way, there would appear to be no objection to the introduction containing a few bright remarks illustrating the subject, if the speaker uses due care and does not jump suddenly from the serious to the frivolous.

Many a speaker injures or ruins his serious arguments by introducing frivolous or inappropriate witty remarks, when the subject and the time are too serious for a smile or a laugh.

Pleasantries, if introduced into serious speeches, should be largely confined to the introduction, and these humorous stories should be short and always to the point; the telling of them should seldom require more than three or four minutes; two minutes are generally sufficient.

After the introduction, the speaker should get down to "business," so to speak, and allow nothing to appear in his address which is not a part of the burden of the argument, unless the incident or story related is strong enough to assist his argument or to relieve too great a tension.

The summing-up of the speech should be short and directly to the point, and need not occupy

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more than five minutes of the ordinary address. If it is too long, it injures the address and allows the audience to forget the real speech itself.

A categorical summing-up, however, may not be necessary if the arguments in the body of the speech have been well presented, and many addresses do not require a résumé or summing-up.

The last line, or the last few sentences, of a speech should be the strongest of all, and the speaker should make every effort to present them epigrammatically, with climax-like quality, so that the closing word or words will be remembered, even though most of the speech is forgotten.

The profitable and acceptable climax may consist of more than one sentence, and even of several sentences, but one sentence is preferable to many.

This subject is treated further in other chapters.

CHAPTER VII

POINTS 1, 2, 3, ETC.

MANY speakers, especially professional ones and clergymen, divide their addresses or discourses into separate and distinct parts, heading them "first, secondly, thirdly, etc."

There would appear to be no objection to this, and its use may be encouraged, if there is more than one argument or more than one strong point to be brought out.

It is not, however, necessary to point off a speech, and an address may be acceptable, impressive, and effective without doing so. The choice should be left wholly to the speaker. If he prefers to have "points" in his speech, well and good; if not, equally well and good.

Under the "point system," the speaker should stick to his points and not allow one point to run into another. Everything under a specific point should pertain to that point and to no other.

Probably half of the "first, secondly, and

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thirdly " speakers confuse their hearers by not sticking to their points. They merge one argument into another, at the sacrifice of clearness, seldom keeping upon the main track, but diverging into branches which curve back unto themselves.

Let us suppose, for example, that one is talking about the value of a certain article, and he begins somewhat as follows, " I will treat the subject in two parts: first, its quality; secondly, its quantity."

The speaker should not allow the argument of quality to enter his argument of quantity, or the quantity argument to enter his quality argument. His first point, that of quality, should be confined wholly to the quality side of the subject; his second point absolutely to the quantity side.

The speaker may, if he will, sum up by points, closing his remarks somewhat as follows, " Briefly, I stand for the Blank Bill: first, because —; secondly, because —; thirdly, because —; fourthly, because —." Then he may " climax " his remarks by saying, " Finally, because it is right."

Point off your remarks, if you want to, and if you are assured that you can make them better

by separating them into points; but do not point off your speech unless you have reason to believe that, by so doing, it will be stronger in argument and clearer to your audience.

CHAPTER VIII

THE CLIMAX OF A SPEECH

PROBABLY nine out of ten, and perhaps ninety-nine out of a hundred, speeches, addresses, and real or alleged orations, lack dramatic quality and are without climax. They are tame at the start, tame all along the line, and tame at the close.

There appears to be no invariable rule for the introduction of a climax or the number of times which it may legitimately or acceptably appear in an address or speech; but every effective speech has one or more climaxes in it, for without the climax the speech, even though it may contain unanswerable arguments, is not oratorically impressive.

The speaker who is able to create and properly to deliver climax-like sentences has a strong advantage over one who says the same thing in a tame, or more conventional, or purely conversational way.

It is obvious, however, that too many climaxes

are a positive detriment, even though they are appropriately introduced and the subject admits of them.

In speaking, as in doing almost everything else, the real or apparent strength of the strong parts is due to their contrast with those which are not as strong and not as dramatic.

I do not mean by this that a speech must be both weak and strong to be effective. No good speech has any weak points or spots. It is strong throughout, but its effectiveness is due to the fact that some of the points are stronger than others. If all the parts are of uniform strength, if all of them end with a climax, the superabundance of what may be called a good thing results in the loss of effectiveness of the whole.

Epigrammatic sentences may not be considered of the climax sort, and a speech may be epigrammatic throughout; but, if one climax follows another, with no intervening "rest," if I may use the term, then it is all climax, and the audience is so overwhelmed that it is likely to appreciate the address for its purely oratorical quality, rather than for the arguments presented or for its intrinsic worth.

The effective speech is not unlike a good dramatic production, filled with lights and shadows,

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with strong points and connecting sentences; and the great speech, like the great play, ends with a climax. If this climax does not appear, the impression gained by the substance of it, however good it may be, is likely to be lost or partially forgotten.

It is impossible for me, or for any one else, to frame rules or regulations for the creation or delivery of climaxes. Some speakers make climaxes naturally; others may learn to do so; while many cannot produce them at all.

The only suggestion that I can make to the inexperienced speaker is that he save his best sentences, or his strongest lines, until the last, and then introduce them with the full power of his voice, and immediately stop.

The climax should end either the speech itself or a section of the speech.

If the climax comes at the end, the last word of it should be the last word of the speech. If it comes in between the beginning and the end, the speaker should pause before delivering it, that the audience may be prepared to absorb the strong line or lines.

I present, purely as suggestions, a few mediocre closing lines, and then rewrite them, so that they at least savor of the climax.

The following is certainly tame, and the speaker should avoid sentences like this:

"I have much more to say, but there is not time to say it. Therefore, I close by asking you seriously to consider this question."

The following closing line is certainly much more effective:

"I have presented facts, not theories,—the truth, the plain, simple, and unimpeachable truth,—and here I rest my case, knowing that my audience-jury will weigh every word in the scale of equity, influenced only by justice."

I present another ineffective ending, which is supposed to close a speech on the prevalence of railroad accidents:

"Is it not time to do something about this? To stop the slaughter of the unprotected passenger? I say that the time has arrived."

The foregoing is tame, extremely tame, yet its English is good and it cannot be academically criticised, because it covers the ground.

How much better it is to end the address somewhat as follows:

"An annual crop of more than a thousand killed and more than ten thousand wounded,—the harvest of alleged transportation efficiency! You, my hearers, more than the railroad officials, are

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responsible for this slaughtering and maiming, for, until civilization reaches a higher notch, the business of the world, whether it is of the railroad or of the legislature, will be no better and no worse than what we,—you and I,—permit it to be. On the citizen,—the passenger and the consumer,—rests the burden of responsibility.”

The following is another example of a conventional ending, and one which the speaker would do well to avoid:

“As I have nothing more to say, I will close my remarks by calling your attention to, etc.”

No speaker, whether he be modest or egotistical, whether he be trained or an amateur, should ever, while upon his feet, admit that he has nothing more to say, or that nothing more can be said; for, if he claims the former, he affords indisputable evidence of his inability; if the latter, he assumes infallibility.

One more example of an ineffective closing, supposed to end an address on child labor:

“I have tried to present the theme to you. It is time something was done, and the sooner it is done, the better.”

The following is certainly more effective:

“I do not appeal to your sense of justice, to your charity, to your love of humanity. I am

willing for argument's sake to accept the brutality of man and to admit that it must exist for many a decade to come. I appeal to your selfishness, to your avariciousness, to the lowest order of your money-making propensity. I will not paint the horrible, heartrending picture of innocent suffering, nor will I bring before you other than the result of this damnable practice and cruelty. The result, viewed from an icy-cold standpoint, means a weaker race, paupers, and thousands, yes, hundreds of thousands, who must be supported by a never-acceptable taxation. Not to the soft-hearted, but to the hard-hearted, do I appeal, and I would even go low enough to rest my argument on the altar of consummate selfishness. Child labor does not pay!"

Sometimes what may be considered as a frivolous ending is effective for its oddity, and may be appreciated and be acceptable to the average audience. For example, let us suppose that a speaker has talked for a half hour or more, has brought matters to a climax, and then quietly reaches out both his hands to the audience and closes by saying "I am through. Thank you."

Under certain conditions the telling of a thoroughly witty story may be made a sort of climax,

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but the story must be extremely appropriate to the occasion and highly acceptable to the audience.

Let us suppose, for example, that the story presents two distinct characters. The speaker then may close his remarks with the statement, "I am the John of the story and you are the Jims."

I would caution the speaker against closing a serious address with any witty story or with the recitation of a humorous incident, unless what he says is of the highest grade of wit or humor and is so thoroughly appropriate to the occasion, so strongly related to it, that the audience will accept this display of humor as a flash of argument, rather than of wit.

The good story as a climax may aid the speech. The poor one will kill it.

When in doubt, close your speech with a serious climax, rather than with one of a lighter character; and, if it seems best to use a witty or bright closing, recite your story or incident, and then close your address with one strong, serious sentence, which will impress the audience and will be remembered.

CHAPTER IX

THE CLOSE OF A SPEECH

A YOUNG man, and would-be speaker, once asked a world-renowned orator when a speaker should stop speaking. Instantly the statesman replied, "When he is through."

It is obvious, however, that the closing words or sentences of a speech or address are most likely to be remembered, and, therefore, they should be strong, convincing, short, and of climax-like quality. If they are not, a bad impression is left, and the audience, unless thoroughly interested in the subject, and unusually appreciative, is likely to discount the good general quality of the speech, and to judge what has been said by the quality of the last words spoken.

I am of the opinion that it is not in good taste, and is not likely to be effective, for the speaker to notify the audience that he is almost through with his remarks, by the use of some expression like "In closing I would say," or "May I

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not say in closing," or "I have just a word more."

Expressed notification of closing is likely to detract from the strength of the speech, and certainly does not emphasize the quality of its ending.

The audience, if it has been listening to a long speech, feels a sense of relief when the speaker notifies it that he is about to finish, and it is likely to shift its position and in other ways get out of harmony with what has been said.

The closing lines of any address, whether it is an eloquent speech or an educational lecture, should, if possible, be epigrammatic and have a certain swing to them, or climax, whether or not the speaker chooses to sum up before he closes his remarks.

The closing words should contain something which will be remembered, and which will be sufficiently impressive to suggest appreciative applause.

If neither applause, nor some act of appreciation, occurs at the close of an address or speech, the speaker is at a disadvantage, because every member of the audience may gain the impression that the address was not as good as he individually may have thought it to be. Few of

us are sufficiently intelligent to analyze any speech, or anything else, with a full degree of accuracy. Therefore, if what we think is good is not thought to be good by a proportion of those who see or hear it, we are prone not to appreciate even good quality. Hence, the speaker has a right to "play" his audience, so to speak, that he may receive legitimate applause and appreciation.

There is no objection to ending a speech with a word of thanks to the audience, although this is not necessary and is frequently overdone. An intelligent audience objects to flattery, or, rather, to pronounced flattery, but there is no one who will not receive well directed and well balanced praise, and who will not appreciate it.

Many professional speakers close their remarks with "I thank you" and sit down; but, upon general principles, I should suggest more of a climax, a sentence which rings, and which is as strong as, or stronger than, any of those preceding it.

A brief summing-up is not objectionable, is frequently effective, and is sometimes necessary; but this should not prevent a snappy or effective closing, immediately to follow the summing-up or recapitulation of what has been said.

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Sometimes a very abrupt ending is advisable, for it may take the audience by surprise, and surprise is apt to be impressive and often effective. Still, I maintain that it is usually better to close an address with one or two snappy or epigrammatic sentences, and with as much climax as it is possible to produce, both in words and in delivery.

The speaker should in his opening remarks either entertain or interest his hearers, and prepare them for the real speech, which is to come; and in his closing words he should say something extremely worth while, or recite an appropriate pleasantry, that his last words or sentences may be either impressive or witty and leave a good sound in the hearer's ear.

I should, however, caution the speaker against witty or humorous closings, if his address is of serious moment, or is upon a question or subject of vital consequence. When in doubt, it is better to avoid wit and humor, and the humorous should never be a part of the ending of a serious address, unless the story or incident recited is extremely strong in argument and has the sharpest pointedness; but even then I should advise the speaker to err in favor of the omission of wit and humor at the end of a serious address, giving prefer-

ence to some forceful and epigrammatic sentence, which has the ring of earnestness to it, and which seems to clinch the arguments and leave a strong and good impression.

CHAPTER X

SPEAKING FROM MANUSCRIPT

A PROPORTION, and probably a large one, of speakers write out their addresses and deliver them from manuscript, unless they are unexpectedly called upon.

The majority of people find it difficult to speak extemporaneously or even from notes, and may refuse to address an audience unless they read their addresses and follow their manuscripts with a large degree of closeness.

These speakers are indeed unfortunate, for, unless they are remarkably fine readers, they appear at a great disadvantage. Their speeches, no matter how well they may be prepared, are likely to be stereotyped, or to appear to be, and to lack the fire without which few addresses can flash or burn their way into their hearers.

Many a manuscript-reading speaker could, if he would, do without the written speech. He suffers from unnecessary stage fright, and, because of this, he continues to read his speeches

when he would do very much better if he carried them with him only in outline.

In speaking, as in the case of almost every art, many fail to do their best because they falsely feel that the only way they can do it is the way they have done it, and they fear to take chances.

I would not, however, advise one who feels that he cannot speak extemporaneously to force himself into extemporaneous speaking; but I would suggest that he attempt to deliver a part of his address extemporaneously, with his manuscript accompanying him, so that, should he fail, he could turn to it and follow it.

If it is really necessary for the speaker to depend wholly upon his manuscript, and he is pretty sure that he would break down, if he trusted to his memory, and if he feels reasonably certain that even copious notes would be insufficient, then he should make every possible effort to read naturally, slowly, and effectively.

It is not necessary for the manuscript-reading speaker to memorize the entire contents of his manuscript, but he should read it a sufficient number of times to be familiar with nearly every word, sentence, and line, to be "at home" with it. He should half memorize it, at least, so that,

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when he reads it, he will depend both upon his memory and his eyes.

At any rate, the speaker should memorize the principal sentences and the cardinal points, so that he may turn his eyes to the audience when he is reading his strongest lines.

The speaker should be so familiar with the written speech that he would not have to deliver his address by eye wholly; that is, he should not read his manuscript as a schoolboy reads his reading-book; he should practice it, and memorize it sufficiently, so that his eyes may be upon the audience part of the time, enabling him to drop his manuscript for a moment occasionally or quite frequently.

The manuscript pages should be numbered, the numbers to be written in ink in the upper right-hand corner of each page, and in figures two or three times as large as those of the typewriter. If the figures are small, and the manuscript is dropped or otherwise disarranged, large figures will assist one in quickly placing it properly together.

Manuscript sheets may be attached or fastened together at the left, but detached sheets are easier to handle.

Do not write too near the bottom of the page,

because, if you do, the hand which holds the manuscript may cover up the lower lines.

Speech manuscripts should be typewritten, with wide spaces between the lines, and the more paragraphs, the better. The distance between the lines should be at least two typewritten spaces; better three or four.

The manuscript may be opened up, and made easier to read, if the principal paragraphs are separated by red or other colored lines, these lines indicating pauses and helping to prevent the speaker from running his sentences together.

If the manuscript is handwritten, write with large and bold letters. If it is typewritten, use the ordinary Pica size type or larger; never Elite type.

Do not interline.

Manuscript paper should never be larger than $8\frac{1}{4}$ inches from right to left, by $10\frac{3}{4}$ inches from top to bottom; nor smaller than six inches from right to left, by eight inches from top to bottom.

The margin at the left, if the manuscript is to be held in the left hand, should be wider than the margin at the right.

It is well to use a somewhat thick, stiff paper,

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in preference to the ordinary bond paper, which is too light to be held flat by the hand.

The speech-writer should bear strongly in mind the fact that what he is writing is to be spoken and is not to be read. Therefore, he should be explicit and allow nothing to be inferred.

The reader of a printed page has opportunity to study out the writer's meaning, to read and re-read, to look up references; but the audience does not have the time to do any of this, and would not be likely to take the time, if it could.

The speech, then, must be clearer, more simple, more explicit, and in every way more understandable than that which is written or printed to be read.

The speech-writer should avoid long sentences, which are difficult for the audience to carry. Each sentence should be complete in itself, and be disconnected, as far as possible, from those preceding and following it, even if, to accomplish this, the writer must resort to repetition.

Further, the speech-writer should confine his matter to simple words and to those which are understood by the majority of people, unless he is speaking to a purely technical or scientific audience.

The hearer is not accompanied by pocket or unabridged dictionary, and would have no opportunity to use one. Therefore, unless he understands the words or sentences spoken, much of the value of the address will be lost to him.

The book-writer may refer to other pages, but the speaker should not as a rule refer to what he has already said.

If the written speech is involved, and the majority of the sentences in it depends upon those preceding or following them, the hearer will be confused.

The speaker of a written address should realize that he has no opportunity to go back and repeat what he has said; that, unless the audience absorbs each word as it is spoken, much will be lost and might about as well not have been said at all.

The reader of a book may go back and re-read.

The hearer of an address can only think back, and that he is likely to do very incompletely.

Consequently, the speech should be a continuous train of thought or argument, each piece of it coupled to the preceding and following sentences, but not necessarily parts of them.

If large breaks are made and wide disconnec-

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tions, the audience will be thrown off the track and probably will not be able to get back.

Each sentence or each part of the address should be distinct in itself, standing by itself, and meaning something by itself, so that, if the audience does not always make the connection, the absorbing of one sentence will accomplish something.

The reader of a written speech should deliver his address slowly, much more slowly than he would converse, unless he were a very slow and deliberate talker.

The tendency of most manuscript-reading speakers is to rattle off their words at more than ordinary speed and to run one sentence into another much faster than the hearer can follow.

When delivering a written speech, hold the manuscript in your left hand, grasping it at the lower left-hand corner, unless you are left-handed. This will leave the other hand free for gestures, and for the turning of the pages.

Unless the speaker is thoroughly familiar with his written speech, it is inadvisable to carry an important sentence over onto the following page, because, unless one's memory serves him well, there will be a necessary pause at the shifting of the sheet.

It is not necessary that each page of manuscript be of the same length. If a whole sentence cannot be written at the bottom of the page, and has to be carried over onto the next page, it is better to leave a blank space and begin the sentence on the following page.

Although it is obvious that the manuscript-reading speaker must follow his manuscript with some degree of closeness, the holding of the manuscript in the hand, and the following of it with the eye, need not materially interfere with gesticulation or with emphasis. The free hand may be used for gestures, and both hands also, if the speaker is familiar with his written words and does not have to keep his eyes too closely upon the manuscript. Even the manuscript-holding hand may be used for gestures, and the eyes may be brought into play, unless it is necessary to keep them closely upon the page.

If the reader is thoroughly convinced that he cannot speak without a manuscript, let him practice manuscript-reading or speaking with the aid of a friend, who, if he has good judgment, will materially assist him. A little practice will enable one to read effectively; but try to speak without manuscript, and do not give up until you and your friends are convinced that stage-fright is

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inevitable, if you depend upon yourself wholly. Even then, however, see if you cannot speak with notes, more or less copious, for the speech delivered from notes is likely to be much more effective than is one which is read.

Read if you must; don't if you can help it.

CHAPTER XI

THE EXTEMPORANEOUS SPEECH

NOTWITHSTANDING the statement made by both constant and occasional speakers that their remarks are wholly or partially extemporaneous and that they did not expect to be called upon, probably ninety per cent. of all speeches and addresses were especially prepared, or thought out in outline, and many of them were committed to memory and delivered verbatim.

Comparatively few, if any, great orations were delivered on the spur of the moment, but were carefully prepared, and in most cases committed to memory and practiced with or without a looking-glass audience.

If our great orators and public speakers were placed on oath, many of them would be obliged to admit that, not only did they write out and commit to memory their addresses, but they practiced them for days, weeks, and months before they delivered them.

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The wholly extemporaneous speech is seldom made. True, many a speaker is called upon unexpectedly, and, therefore, has had no opportunity to prepare for the occasion, but, if he is used to speaking he does not deliver an extemporaneous address. In reality he says what he has said before, the extemporaneous quality of his speech being confined to the arrangement of his remarks.

A number of speakers, however, and many of the best after-dinner talkers, do not actually write out their addresses, but outline them, either in their minds or on paper; they carry the skeleton of them in their heads, on a card, or on a small piece of paper, and sometimes they write the salient points of them on their cuffs.

They speak extemporaneously only in part; their filling-in words may be extemporaneous, but the gist of what they say comes from pre-meditation.

The extemporaneous address, technically speaking, is one which is made without any preparation whatever, the speaker not being given his subject until he is called upon, and not thinking that he will have occasion to speak. If he is informed of it in advance, he consciously, or unconsciously, outlines his remarks, and what he says, although

none of it was committed to memory, is not wholly extemporaneous. Yet even though he does not expect to be called upon, and has no advance intimation of the subject which is to be given him, he does not literally speak extemporaneously, if he is familiar with the subject and has spoken upon it before, even though in a very different environment.

Taking speeches as they run, eliminating the great orations, which were carefully prepared, the most acceptable addresses are those which are not committed to memory, the speakers carrying the outlines of them in their minds, with or without written notes. Because these addresses are not entirely prepared, and there is little of the verbatim quality about them, they present a spontaneity which is not likely to be possible in a memorized speech.

The delivery of a prepared address, whether it is read from manuscript or memorized, is likely to be stagy or set, and does not appeal to the average audience, as it would if the speaker were less prepared and speaking to some extent upon the spur of the moment.

Perhaps the foregoing sentences would appear to be contradictory to what I have said before. Let me explain. It is true that great orations

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have been memorized, and yet have been delivered with all the fire of the extemporaneous, but this result was possible because the orators had practiced and re practiced them to such an extent that the stereotyped quality was removed from them. Only continued practice will enable a speaker to appear natural and easy when delivering a memorized speech. Ordinary practice results in the appearance of the stereotyped quality. Therefore, the ordinary speaker of the ordinary speech should not memorize it, but should become familiar with it, this familiarity to be somewhat elastic, so that he may interject words and sentences which each environment would suggest.

I would not advise any one to depend upon his wits wholly, unless he were obliged to do so. Occasionally he will be called upon unexpectedly, and will have no time for special preparation; but, in the majority of cases, he will have received some intimation in advance, and will have wisely made some preparation, even though it was not certain that he would be called upon to speak.

The great majority of after-dinner speakers have repertoires, that is, they carry outlines of several addresses, and have "up-their-sleeve"

timely remarks which will "fit into" almost any subject. It is, then, only necessary for them to vary their words and arguments, and they do not necessarily have to say the same thing in the same way every time. They are semi-prepared, and, therefore, can meet an emergency better than would be possible if they depended entirely upon the inspiration of the moment.

If the speaker has himself well in hand, even though he has never spoken upon the same subject in exactly the same way before a similar audience, ideas will come to him, which he may express to the delight of his hearers.

Some of the brightest words, and the most splendid pleasantries, are not thought out, and come like lightning flashes. They electrify the audience, for even the ignorant hearer immediately recognizes the spontaneous from the premeditated.

If the subject is one of importance, the speaker would better make much preparation, and have, at least, an outline of his arguments, whether or not he commits any part of his speech to memory. He is far more likely to make a telling speech than if he is not well prepared.

There are a few speakers, however, who seem

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to have the faculty of talking upon any subject without any special preparation. They are versatile, but versatility is a dangerous talent to possess. Most versatile men are but skimmers of the surface, shallow-water navigators, incapable of plowing the deep ocean of thought.

In another chapter I have spoken of versatility, and especially of the versatile speaker.

I would not advise any one to attempt to make an extemporaneous speech, if he has had opportunity for even slight preparation; nor would I advise him to carry with him memorized speeches, which he would be likely to deliver in a stagy way. The fully prepared speaker, taking him as he runs, with a memorized speech, cannot as easily adapt his remarks to conditions, many of which he cannot foresee, as he would be able to do were his speech partially, and not wholly, prepared. If he has with him an outline, even a scant one, and is ready upon his feet, he can easily adapt his remarks to conditions and thereby appeal more directly to the audience than he would be able to do if he were obliged to follow his memory strictly.

The combination, then, of the extemporaneous, with an outline of more or less preparation, will give a better result in the majority of cases, and

will more directly appeal to and satisfy the audience, than will an address which shows no preparation or one which has been memorized.

The professional orator or speaker generally has the faculty of adapting and readapting, of interspersing and omitting, while on his feet, what he has partially prepared to deliver. If he cannot do this, he is at a great disadvantage and will find himself unable to introduce opportune remarks, which, because they are appropriate and seasonable, would add materially to the effect of the address.

Each opportune word, whether or not thought of in advance, has life in it and is pretty sure to "strike twelve."

In speaking of the opportune I am not referring to great orations, which must necessarily be wholly prepared in advance, but to what I may call the average after-dinner or other speech, supposed to be entertaining as well as instructive, to contain arguments as well as pleasantries, and to be appropriate to the occasion, whether it be serious or gay.

Do not, therefore, attempt to be wholly extemporaneous. I think that you cannot be, no matter who you may be. I doubt if there ever

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was a wholly extemporaneous speech. Do not, on the other hand, depend too much upon manuscript, unless it is absolutely necessary for you to do so. Between the extemporaneous speech and the memorized speech is the most fertile soil for the making of acceptable speeches.

CHAPTER XII

SPEAK CLEARLY

REALLY, it may seem absurd to suggest what would appear to be pre-eminently self-evident, and, further, to attempt to advise one to do something which the printed page cannot possibly inculcate.

The majority of people, those on the platform and off of it, do not speak clearly or distinctly, and some public speakers, and even more lecturers, cannot possibly learn to articulate properly, even by the most severe and prolonged training, under the guidance of the most careful and proficient instructors.

Probably half of the people who inhabit the earth have some impediment in their speech, although it may not appear to affect their conversation.

Books and articles innumerable have been printed upon this subject, and many of them have some value by way of suggestion, but the speaker with a faulty voice would better employ

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a specialist, meet him face to face, for more can be accomplished in this way in a week than all the voice-clearing books in Christendom can do in a month, yes, in a year of months.

There are certain rules and exercises which will assist any speaker, but the majority of people do not know how to apply them to themselves, and they are likely to be of little use, unless presented by one who understands the art of vocalism.

Personal contact appears to be necessary for efficiency, or for improvement, in this direction.

For this reason I do not present rules or exercises, but emphatically advise the "unclear" speaker, one who has an impediment in his speech, one whose voice is harsh or disagreeable, to consult an expert, as he would his doctor or physical culture instructor.

Training and practice in this direction will develop most poor voices, and remedy a considerable portion of their defects.

All the training, however, even if given by the greatest specialist, will not make a voice; at most, it will improve a voice.

I am decidedly of the opinion that speaking can be taught only by personal contact, with, of course, the assistance of good text-books and

other works upon the subject. I believe that it is impossible to impart a knowledge of speaking, or to develop or cultivate the voice, by any correspondence school course, or by any other method of "absent treatment," and probably half of the so-called elocutionists and teachers of elocution are entirely inefficient.

Training which is not good training may be worse than no training at all.

The poor teacher is likely to do more harm than good.

The voice, like any other organ of the human body, is capable of being made stronger, capable of development, and the majority of voices which are not clear can be made clearer, if their owners are willing to take the pains to correct them; but this correction cannot be made by book alone, or by any printed instructions alone, or by any prescribed exercises alone; they should be accompanied by a proficient instructor who can adapt them to conditions.

CHAPTER XIII

SPEAK TO BE HEARD

COMPARATIVELY few public halls, theaters, and banquet-rooms have good acoustic properties, and the majority of them are more or less difficult to speak in, especially if there is not a full audience. Probably half of these public places have very objectionable echoes, and even the clearest voice is often at a disadvantage.

It is obvious that the speaker should be heard; if what he says is not heard, what is unheard is worse than lost, for it breaks connection between the heard portions of his speech. He should make every effort to be heard, even though it is necessary for him to raise his voice beyond its ordinary or natural volume, and by so doing allow it to lose its easy and pleasing tone.

The majority of speakers, including many professionals, do not speak distinctly or loud enough to be heard by more than half of the audience.

Unless the hall is very small, or one is speak-

ing in a dining-room of ordinary size, the voice must be raised considerably, and one should speak half again or twice as loud as he would under ordinary conversational conditions.

The speaker should not lower his voice at any time, but should maintain an even and distinct tone, except when it is necessary for him materially to raise it or to shout; but shouting is not to be encouraged.

The speaker, to be distinctly heard, must overcome unpreventable echoes, and the natural movements and sounds of his audience, which is seldom, if ever, still.

A few speakers, however, possess what are known as "carrying" voices, and every word they utter is likely to be heard, even if they speak in their ordinary tones; but ninety-nine per cent. of speakers must raise their voices to be heard.

Do not be afraid of speaking too loud, provided you do not shout.

After a little practice, you will learn how to elevate your voice to meet conditions, but you should lean toward talking too loud, rather than not loud enough.

To ascertain how loud to talk, ask some friend of yours in the rear of the hall to give you a signal whenever he does not hear you. This signal

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need not be perceptible to the audience, and may consist of placing the hand on the forehead or on the left or right cheek.

The speaker should keep constantly in mind the fact that, when he is addressing an audience, he is not conversing with it. Conditions are vastly different from what they would be if he were seated at a table, holding a conversation with a few friends or acquaintances. The ordinary conversational tone will not do, unless the audience and room are small.

The speaker should face his audience, and seldom turn his head, except at very short angles.

If the hall is wide, and a part of the audience is seated at the left and right, he may at times partially face these extremes; but, in the main, he should face directly front, sacrificing, of course, the audience at the sides or back.

Under no circumstances should the speaker turn his voice wholly away from those in front of him, even if a portion of the audience is seated on the platform. The members of the audience in front are entitled to hearing privileges. That part which occupies the stage should be sacrificed, if any part is sacrificed.

Even though few people can read the lips, it is easier to follow a speaker when looking at him.

The speaker should avoid placing his hand on or near his mouth, for, if he does, he will blanket a part of his words.

If the speaker has a weak or non-carrying voice, I should advise him to consult a good teacher of elocution, and to submit to a course of vocal-training, which, although it cannot create a voice, will do much to develop and improve a weak one.

CHAPTER XIV

GESTICULATING

WHILE I cannot deny that gestures can be taught, and that many of the wrong ones can be corrected or obviated, I am of the opinion that most of them which stand for something, which mean something, and which help to drive the spoken word into the hearts and brains of the audience, are those which are made spontaneously, naturally, without premeditation, and are not the result of more than general training.

Every speaker has, or should have, mannerisms or gestures of his own, which seem to come to him naturally and without effort.

If the speaker is thoroughly in earnest, he is not likely to use the wrong gestures, and he will probably emphasize his remarks in a more or less characteristic manner, using the gestures which come to him naturally, many of which he is unconscious of, or practically so.

The source of the gesture is not in the hand or arm, or in any part of the physical body. It

is in the mind, in the feeling, and in the enthusiasm and earnestness of the speaker.

If the speaker is thoroughly in earnest, and means and feels what he is saying, he will naturally gesticulate, even though he may never have studied the science of gesture, unless he is one of that class of speakers who are without the capacity to accompany their words with anything save the noise of the tongue alone.

While many a speaker over-gesticulates, and while some of them appear as pantomime actors, I would say to all speakers, to those who gesticulate and to those who do not: "Feel your speech, and let your gestures take care of themselves." In the majority of cases they will, if you do not try to regulate them. They may not, if you attempt to pull them with strings hitched to an academic or automatic regulator. If, however, the speaker would perfect himself in gesticulation, as well as in all else which goes to make a finished and acceptable address, I would recommend that he study speaking under the direction of some good instructor, who will help him to make the proper gestures, as well as aid him in every other speaking direction; but, if one is not to become an habitual speaker, there would

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appear to be no necessity for being especially trained in gesture-making, for, if one gives no attention to gestures he is not likely to make many mistakes in this direction, as his enthusiasm and earnestness will take care of them.

CHAPTER XV.

APPLAUSE

FULLY ninety-nine out of a hundred speeches and addresses are delivered without remuneration to the speaker, his only emolument coming from self-satisfaction, from the prominence it gives him, from the applause which he receives, or from the good he does, or thinks that he is doing.

Applause, then, becomes a legal tender, to be used by the audience in payment for the speech; and, therefore, should be considered seriously.

Comparatively few speakers, even though they be thoroughly seasoned, can appear to full advantage if their audiences are unresponsive and do not applaud what has been said and the way it has been said during the delivery of the speech or address.

It is human and natural to want appreciation, and the gratification of this desire encourages the speaker to do his best.

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I do not believe that the greatest orator the world has ever produced can as enthusiastically, as earnestly, and as perfectly deliver any speech or address, with the absence of applause, as he can if the audience is perceptibly responsive.

Thousands of good speakers are unable to warm up to their work and to display full enthusiasm until the audiences have, by hand-clapping or in some other way, shown them that their endeavors are appreciated.

Applause is a legitimate and desirable commodity, and the speaker has as much right to it, if he deserves it, as has the storekeeper a right to be paid for the material goods he sells.

While the speaker should not apparently wait for applause, he has a perfect right to so regulate his remarks, and to so handle his pauses, that the audience will be given opportunity to respond.

Appreciative applause depends upon two conditions: first, upon the quality of the speech; secondly, upon the opportunity given by the speaker for applause.

If the speaker talks rapidly, makes no pauses, and allows one strong and dramatic sentence to follow another at lightning rapidity, the courteous audience, being given little or no oppor-

tunity to applaud, will remain in polite silence, and the speaker, not knowing the cause for lack of applause, may feel that he has not interested or entertained his hearers.

Obviously, the speaker should not *pose* for applause, but he may *pause* for applause, and should, this pause to be natural and not apparently intentional.

Applause not only gratifies the speaker and fires him to do his best, but it has much to do with the effect of the speech upon those who hear it. At least half of the members of the average audience are unable to appreciate fully the best things said, and will not think that the speech is worth while unless the guiding portion of the audience indicates the quality of the speech by appreciative applause. Consequently, the speaker with a message should, if he can, create enthusiasm on the part of the audience, for the good the speech will do, as well as for any self-satisfaction that he may receive.

At the close of each strong point the speaker should pause as though to collect himself, but not apparently as a signal for applause. This pause need not have a duration of exceeding a few seconds, and during the pause the speaker may naturally change his position, taking a step

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to the right or left, or forward or backward. This natural movement on his part suggests to the audience opportunity for expressive appreciation, and it will respond, if what has been said is worthy of applause.

CHAPTER XVI

TRAINING THE VOICE

THE voice, like any other function of the body, may be trained, improved, and developed, and made to perform its work better than it would if no attention were given to assisting it to do its best.

The natural or untrained voices of many men are admirably adapted to the platform, but, no matter how clear and pleasing the tones of their voices may be, careful and continuous training will undoubtedly improve them and lift them onto a plane of quality far in excess of what they would be if nothing were done to perfect or improve them.

Art without Nature sits upon the shifting sands.

Nature, no matter how beautiful she is, does not possess the perfection of beauty unless she has been assisted by man, that her hidden beauties may be displayed upon the surface.

Nature plus art equals perfection.

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A very large number of speakers, probably many more than the majority, have harsh or unpleasant voices, which jar upon their audiences.

While it is obvious that the poor natural voice,—the “unclear” rasping, or harsh voice,—cannot be fully effective, and never will be wholly acceptable, either to the speaker or to the audience, much can be done by training and by persistently using the exercises prescribed by competent voice specialists.

Proper training may make the poor voice acceptable, and the good voice much better than it would have been if nothing had been done to improve it.

It is impossible to present upon the printed page the rules for voice-training, or the exercises which may profitably be used for the improvement of the voice. They should be imparted by the teacher or voice-training expert, that they may be adapted to each individual case.

Ready-made voice-trainers are about as worthless as ready-made sets of artificial teeth. Neither is likely to fit the mouth.

General advice and training are of little value, and probably would do more harm than good. I refrain, therefore, from presenting directions, and recommend the speaker, or would-be speaker,

to communicate with some teacher of voice or expression, and to follow his advice and instruction.

It would be unfair to present in this book the names of these instructors. They may be obtained by addressing the bursar or secretary of any college or high institution of learning, or the superintendent of schools in any large city.

The reader is advised to avoid any instructor who guarantees satisfaction, because some voices cannot be well trained.

The competent teacher does his best and advises honestly.

A recommendation, coming from any large college or school, may be considered safe.

I would further advise the reader to have nothing whatever to do with any correspondence school of voice-training, no matter what the claims of the school may be, as I believe that this work cannot be done by mail or by any form of "absent treatment," although the reading of books upon voice-culture may be efficacious.

Certain books on the voice have been published, and these may be obtained of any reputable publisher. Do not, however, depend wholly upon any book, and refuse to follow any directions that appear in any book which is not recom-

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mended by some reliable institution of learning or college, and which is not published by a reputable concern.

The almost universal desire to speak well has opened a field for the charlatan, whose advertisements appear to guarantee satisfaction. These disreputable persons are in business for revenue only, and their advice and instruction are worth absolutely nothing.

If you are unable to consult a first-class voice-trainer, leave your voice to Nature and to practice.

Voice medicine does not come in bottles and cannot be sent by mail.

CHAPTER XVII

THE SPEAKER'S EDUCATION

WHAT education, or what amount of academic training, would appear to be necessary for speech-composition, that is, for the actual making, but not the delivery, of the speech?

I do not know, and I do not know of any one who does know.

The same question might be asked in regard to every calling, vocation, and accomplishment, and no one would be able to render either a correct answer or one which would be acceptable generally.

There are thousands of speakers who have reached platform prominence, and yet their academic education was confined to the common school, and may not have gone further than the common sense which used to be manufactured and delivered within the old red schoolhouse; yet I think that none of them would assert that lack of academic education contributed anything to his success.

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All of them, I believe, succeeded because they had in them the stuff of which speakers are made, and applied it, and I think that practically all of them would admit that their speeches would have been more effective had they received higher and broader academic instruction.

On the other hand, there are as many thousands of liberally educated men who have drunk, and are drinking, from out the spring of learning, yet they do not, or cannot, prepare a suitable address upon any subject, interesting to any save a purely technical audience.

Academic education, then, will assist in aiding one to produce a speech, but it will not create the speech-writer.

If the issue were thrust upon me, and I were obliged to designate the smallest amount of academic education necessary for the production of an acceptable speech, I should say that what is known as a high school education is certainly advisable, and that a college training would assist one in becoming an efficient speech-writer and speaker.

I am, however, confronted with the fact that many of our greatest orators,—in the pulpit, on the platform, and in the legislative hall,—have not enjoyed a college education, which would

seem to indicate that, while graduation from a higher institution of learning may materially assist the speaker, less education does not necessarily handicap him to any serious extent.

I should, therefore, say to the would-be speaker that he would better carry his academic education through the ordinary high school, and graduate from college or other high institution of learning, if he can do so without too great a sacrifice of time and health. Yet I should not suggest to any one who is unable to receive a liberal education that he for that reason refuse to take up speech-writing and speech-delivery.

As in the case of anything else which requires a command of English and familiarity with general information, the speech-writer should possess some academic education, presumably as much as that imparted by the average high school, and as much more as inclination suggests or opportunity permits; but the would-be speaker should bear in mind that there is not, and probably never will be, any college, or any other academic institution, which in itself can, or will, teach speech making or which can guarantee proficiency in this art.

Academic education and training are of absolutely no value whatever unless they are used as

a means to an end. They can at most do no more than to prepare one to enter the University of the World, where he learns more in one day, if he will, than all the academies can teach him in a month.

Do not let the reader misconstrue what I have said or misunderstand its meaning. No man can place a greater value than I do upon good academic training. Without it one is not likely to be able successfully to travel any street or lane of life, but I desire to bring out most emphatically what I believe to be axiomatic,—that academic education for the would-be speaker, and for everybody else, is simply preparatory to the education of experience.

After the school days have passed, the real education begins, with experience as the headmaster and conditions as underteachers.

The would-be speaker, to succeed, must be posted particularly upon everything which pertains to the line of his work; and, further, he should possess a very large amount of general information. Unless he is a well-read man, and familiar, not only with the subjects upon which he is going to discourse, but with much which interests mankind in general, he will be unable to make a speech worth while to any audience.

The great speaker knows the world, because he lives in its turmoil, and is not a hermit in a storehouse of books. From book, from magazine, and from newspaper he learns about what has been, is, and probably will be. He is generally, as well as specifically, posted upon everything of general interest to the public, if he be an all-around orator, and upon some specific thing, if he confines his addresses to one department of life or activity.

Although probably half or more of public speakers are members of the bar, it is not fair to assert that the legal profession by itself is especially conducive to platform success.

The truth of this assertion is found in the fact that about ninety per cent. of lawyers do not appear well upon their feet, either when before the court or upon the platform, although court practice would seem to give an advantageous experience.

Many lawyers are likely to dive too deep into the sea of argument and not to rise near enough to the surface for their words to find floating room. They are prone to be too technical and to force "shop" into their remarks. Then, the practice of law does not necessarily carry with it speaking privileges, for many lawyers confine themselves to cases which do not reach the courts,

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or to the preparation of them for the court, without appearing at the trials.

A jury lawyer obtains, however, very valuable experience and is likely to be a good public speaker.

A proportion of clergymen are poor speakers and are unable to make a suitable after-dinner or other address, although it would seem that pulpit experience should materially assist them to appear advantageously upon their feet. The brilliant pulpit orator seldom fails, however, upon the platform.

Business men, as a rule, are not good speakers, and few of them are orators.

The training of business is not conducive to public speaking.

It would seem, then, that good speaking depends upon two factors:

First, ability to speak; and ability can come only prenatally, although ability by itself and undeveloped has little value.

Secondly, experience in speaking, which may be obtained, irrespective of one's vocation; but it is undoubtedly true that the practice of any profession is more likely to help one to be a good speaker than is the doing of business or the working at a trade.

After the speech-writer is familiar with his subject, it is suggested that he learn to write his speeches by writing them; and, further, by reading and re-reading well-written speeches, and by listening to good speeches.

There is no royal road to speech-writing.

To obtain any distinction as a speech-writer or speaker, one must work and work hard, practice and continue to practice, study, and, further, learn by reading the works of others and by watching and hearing others who have reached eminence in this line of work.

I would advise the would-be speech-writer or speaker to join a debating class or club, selecting one which is under the direction of an efficient speaker and teacher, for there he will not only obtain a good idea of the technic of delivery, but he will have opportunity to get sufficiently close to speech-writing and to speech-delivery to enable him to *feel* what he is after, as well as to *see* and *hear* it.

CHAPTER XVIII

THE SPEAKER'S TRAINING SCHOOL

WHILE it is not probable that the art of speaking can be technically or academically taught, either by teacher or by text-book, there are several schools of oratory and of expression which would be of great practical benefit to any one desiring to take up speaking as a profession, or to be a ready speaker upon either a special subject or "at large."

Many of these schools are under the management of very able and experienced speakers and teachers, who have scientifically analyzed the elements of speaking and are able to offer suggestions, and to furnish valuable training, both to amateurs and to professionals.

The school of expression, or of oratory, or of the dramatic art, has its place in the educational world and has won it by merit. It exists because it has a right to exist.

Most decidedly would I advise the would-be speaker, or the speaker of proficiency and of ex-

perience, to consider a course in one of these schools, particularly if he would perfect himself or take up speaking and lecturing as a profession or as a means of livelihood.

I would, however, caution him against any school advertising to impart the art of speaking, or to do anything in this direction, which is not highly recommended by several high-class institutions of learning, including, of course, the colleges and universities. If the school is worthy of patronage, and can substantiate its claims, its qualifications are known to educators in general, who will recommend it.

During the last few years several correspondence schools of oratory, as well as of acting, have been established, and claim to convey in instalments by mail the art of speaking or of acting.

Some of these correspondence institutions assure the reader that speaking, lecturing, and acting are invariably remunerative, and that they can make an orator or an actor out of any kind of human material.

In the first place, comparatively few orators and lecturers are able to earn their living by their tongues.

Ninety-nine per cent. of speakers and lecturers receive little or no remuneration, and speak or

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lecture gratuitously, or for charitable and philanthropic purposes.

The majority of people look upon the lecturer or speaker as occupying a very honorable position. For this reason men of talent, and good speakers with incomes, are anxious to speak from the platform, and some of them would, I believe, be willing to pay for the privilege.

It is not at all difficult for the management of the average lecture course to obtain all the talent necessary without cost other than traveling expenses.

Few, if any, after-dinner speakers receive any emolument, and most of them are more anxious to be called upon than their hearers are to listen to them.

Years ago lecturing was very remunerative, but to-day comparatively few lecturers in the East, and not many in the West, can obtain more than moderate incomes from platform work.

Lecturing or speaking, then, cannot be considered, as it runs, a profitable profession.

Speaking of the correspondence schools of speaking, I would emphatically advise the reader to have nothing whatever to do with them, unless they are recommended by several prominent educators or high-class educational institutions.

If their work is efficient, educators and colleges know about it and will not refuse to recommend them.

Testimonials from former pupils may not be good criterions to go by. The school worth while, whether it be of the correspondence class or otherwise, attracts the attention of educators and of the professions which it represents, and it will be recommended by those who are competent to weigh values.

Therefore, I advise the reader to keep away from all schools, including correspondence schools, unless they are highly recommended by competent educators or by those who have high-class reputations.

Before connecting yourself with any of these schools, obtain the prospectuses of all of them, or most of them, and take them to some able teacher of expression, to an orator of established reputation, or to some officials connected with a college or high institution of learning. If one able authority recommends a school, the reader may seriously consider it; but, if no one recommends it, or several condemn it, he would better keep away from it, as an unrecommended school is not likely to be able to benefit him.

I believe that the art of speaking cannot be

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conveyed or imparted except by personal contact, with the assistance of good reading and good listening.

Speaking is not a concrete art, like that of bookkeeping. It does not have the same definite rules and regulations. It depends too much upon personality to be carried from one place to another in an envelope with a postage stamp as an accessory.

Beware of the teacher, or of the school, which guarantees to make you into a speaker or an orator. Its guarantee is not worth the cost of the paper upon which it is written.

Proficiency, especially in speaking, cannot be guaranteed; and any teacher or institution claiming to be able to make a speaker out of anybody is, I believe, a plain and simple fraud.

A good school of oratory or of expression, and books upon the subject of speaking, may be used to tremendous advantage, but neither will make a speaker out of anything save good material.

The speaker cannot be made, but some speaking proficiency can be developed, and the majority of people, although they are not natural orators, can learn to speak acceptably, with the help of teacher, book, and experience.

CHAPTER XIX

STUDY YOUR AUDIENCE

IT is a popular fancy, and somewhat of a delusion, that actors play to some one member of the audience, to the more or less exclusion of the rest.

While this statement is only partially true, it is a fact that many players single out some one person and play to him, seldom exclusively, but often to considerable extent.

By doing this, provided it is not overdone, it may be easier to be realistic, unless the fatal mistake is made of playing to an auditor who is sleepy, if not asleep, or to one who cannot interpret the lights and shades of action.

All trained speakers, and all speakers who are acceptable to their hearers, feel their audiences. The auditor is to them a part of themselves. They do not allow a sharp dividing line to be drawn between the platform and the auditorium. They intuitively know when their audience is appre-

ciative, and when it is inattentive, indifferent, or bored.

It is useless for me to attempt to tell you, with any degree of accuracy, how you can get in touch with your audience, or to lay down any specific rules or regulations, because the majority of speakers never attain proficiency in this direction, while others reach it naturally.

Experience, however, would appear to be the only teacher; yet experience often fails.

Quite a number of very effective and successful speakers forget their audience and pay little or no attention to it. Yet, if they were to get in touch with it, and actually feel its mental sway and swing, it is quite likely that they would accomplish much more than is possible when they and their audience are separated by an imaginary barrier.

I would advise, therefore, every one to attempt to feel his audience, to make strenuous effort in this direction. Experience will assist him, if it does not perfect him in attaining this end.

The speaker should look at his audience and watch its face. He may, if he will, turn his eyes to the heavens, provided he does not star-gaze too intently. He may look to the right or to the left, and cast his eyes down to his feet; but, un-

less he is facing his audience, meeting it eye to eye, the major part of the time, either he gets away from his audience or his audience leaves him. Neither is in sympathy with the other; the speaker is at a disadvantage; the audience less likely to be held and influenced.

Unless the speaker can follow his audience, to some extent at least, he will not be able to vary the tenor of his remarks, or to introduce an improvised story, or temporarily to localize his speech, should occasion require. At best, he can but deliver a set and more or less stereotyped address, as he would before his mirror or with empty seats for an audience and a blank wall for inspiration. Under these circumstances, his speech, great though it may be in construction, is but a narration and is not a true appeal to anybody in particular. It cannot appear to be a heart-to-heart talk; the words, although they are of thrilling quality, will not affect the hearer, and the audience will disperse but slightly impressed and hardly convinced.

To handle an audience effectively requires experience, enormous practice, and natural proficiency. Some can reach this goal, others cannot; but it is worth striving for, even if you fail.

CHAPTER XX

VERSATILITY

VERSATILITY is both a blessing and a curse; a blessing if one does not depend upon it too much, a curse if it is pre-eminently the warp and woof of its possessor.

I recall a speaker of national reputation, who can electrify any audience, who can speak equally well upon every common subject. He is a man of liberal education, trained by experience, perfected by practice. He is genial and companionable off the platform, and impressive upon it. He cannot construct a poor speech, and his delivery never fails to please his hearers. He has a general knowledge of art, science, and literature. It has been said that he knows something about everything, and that he can speak with some intelligence upon any subject. Yet this man, with his wonderful talent and versatility, does not write, and does not speak, the words which will live. His auditors are charmed, electrified, and impressed, and he is in demand from the Atlantic

to the Pacific, from Winnipeg to the Gulf of Mexico. He never fails to please, to make a good impression.

This man lacks one essential, one great essential,—that of being an authority upon some one thing; yet he is not ignorant of anything worth while. There is nothing, therefore, standard, about what he says, nothing which is worth the cost of preservation.

Men like him are in all walks of life, in society and out of it. They are popular, and they are successful; but the line of their accomplishment is never distant. They are confined to a narrow circle, and in this circle they play, and dance, and talk, and do things; but they never establish in this circle, or out of it, a definite base of proficiency, which has anything more than transient value.

If you are not versatile, do not attempt to become so. Know some one thing far better than all else, without being ignorant of current affairs.

If you are versatile, do not discount your versatility; do not throw it away, but corral it, so to speak, and become an authority or an expert on one of the things you can do well, without being known as a well-doer of everything and not a good-doer of anything.

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The versatile speaker does not live, does not make a place for himself, except in the present.

The speaker with a message, with something worth while, which he has perfected as a specialty, may not attain success; but, if he does reach the goal, what he says will become a permanent contribution to the art he exemplifies.

CHAPTER XXI

BE YOURSELF

THERE are several good reasons why you should be yourself. One is because you cannot be anybody else, and the others are like unto it.

Any attempt on your part to copy, except generally, the methods of others will result in immediate or future failure.

Every good speaker has an individuality of his own, a style of his own, although it may not be far removed from general personality or from prevailing styles; but, for all that, he is himself and speaks for himself.

If he is not himself, and tries to be somebody else, he speaks for nobody, including himself, and nobody cares anything about what he says.

The great trouble with amateur speakers, and with many professionals, is that they attempt to follow in the "tongue-steps" of others, and most of them do not possess the characteristics or the ability of those whom they copy.

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While I should advise every would-be speaker, and every trained speaker, to listen to the great orators, I should suggest that, if he wishes to copy, he would better imitate the style of average acceptable speakers, rather than undertake to reproduce the eloquence of the great statesmen and orators, who are probably so far above him that his attempt to copy them will make him ridiculous.

Comparatively few can ever be orators, try though they will. At most they cannot hope to be more than ordinary and acceptable speakers. Their success will be due, not to doing particularly well, but to never doing poorly.

To accomplish this they must be themselves when on their feet and express themselves naturally. Of course, their voices may be trained and improved; experience is sure to teach them much, and contact with other speakers will assist them; but, for all that, when they stand upon a platform and address an audience, each is himself, each occupies his place, and does not overlap the others.

If you would succeed as a speech-maker, or as anything else, be yourself and nobody else. Improve yourself by contact with others. Copy nobody in entirety. Simply take from each that

which you can use, and use naturally, and refuse to follow, or to imitate, the methods of those who, although they have attained distinction, are either so far above you, or so different from you, that, if you try to copy them, you will appear as little better than an automatic puppet, pulled by the strings of an operator.

CHAPTER XXII

BE NATURAL

WHILE training, experience, and instruction will materially assist the speaker, and enable him to produce a result which would be impossible if he depended upon himself, no amount of training, and no amount of experience, in themselves, will make a good speaker, if he persists in being other than natural.

The personality of the speaker, often more than his articulation, or the words and argument of the speech itself, counts.

The speaker, with only training back of his voice, even though this training is of the best, may make an acceptable actor, but never a pleasing speaker, and I believe that he will never rise above a second-rate actor on any legitimate stage.

First, last, and all the time, the speaker should be natural, himself and nobody else, while on his feet. He should study the styles of others, and by experience develop himself; but, if he copies the ways of others, without adapting them to

himself, he will not be natural, and he will not be himself, nor will he present his personality. He will fail upon the platform, even though he has been trained and retrained in a dozen schools of expression or institutions for the teaching of public speaking.

The natural speech, even though ungrammatical and illogical, weighs more when weighed on any audience scales than does the most profound and learned address by one who does not know how to put words together properly or to speak them naturally.

If you are not highly educated and a scholar, under no circumstances attempt to write, or to deliver, a scholarly address, or one which is fundamentally based upon learning and education.

Ninety per cent. of amateur speakers are not sufficiently educated to present any except common themes, and when they attempt to write, or to deliver, a scholarly speech, they are but hopeless and ridiculous parodies, fools radiating folly.

If you are a great scholar, a historian, a linguist, or a scientist, you may properly allow your learning, or your education, to show through your remarks; but, if you are addressing an average audience, confine yourself to sim-

plicity and avoid technical terms as far as possible.

Even the most scholarly object to the display upon the platform of mere learning or education, for learning in itself is worth very little in any market. It is the use or application of learning which counts.

If there is any one time when a man should be natural and himself, it is when he is addressing an audience. If he attempts anything beyond him, or tries to be anybody else, or appears with borrowed words and style, his failure is certain and swift.

Stick to the "last" of your experience. Never speak or go beyond it. If you do, you cannot be yourself, and you cannot be natural.

If you are not yourself and not natural, you cannot be a speaker; you will be a mere discharger of words, which, because they are not yours, will never hit the target.

Every address which counts, which is remembered, which does any good, which convinces any one, comes from one who is neither above nor below his subject.

Better, far better, speak of common things which you understand, than of uncommon things about which you know nothing.

You cannot deliver any message, unless the message is from YOU. If you attempt to do so, you are no better than a messenger boy, carrying another's telegram.

CHAPTER XXIII

EASE OF MANNER

THE easier the speaker, the easier the audience.

The easy speaker appeals to and holds his hearers.

The speaker ill at ease is seldom impressive, never entertaining, and not often instructive, because, even though what he may say is of value, it is difficult for the audience to follow him.

There are thousands of speakers who never attain proficiency in this direction, and many of them find it impossible to do so.

I sincerely wish that I could present rules which would lead to the attainment of ease of manner; but, if there are any, I have never heard of them.

All that I can do is to give the reader a few suggestions, which I hope will be helpful to him.

Some instructors in the art of speaking tell the pupil to forget his audience and to speak as though he were alone in an empty hall. I con-

sider this advice deleterious, for I think that ease in speaking cannot be attained, or an impressive speech made, unless the speaker feels his audience and becomes a part of it.

If the speaker does not realize and feel that he is facing an audience, and so far forgets himself as not to realize that he is addressing anybody, the chances are that he will be more or less stagy, and be delivering a declamation, rather than a heart-to-heart talk or a message.

The nearer the speaker gets to his audience, the easier will be his manner.

The speaker should, if he can, remove the imaginary dividing line between the platform and the auditorium; and, if possible, assume that every member of the audience is his friend and willing to receive his vocal message.

If the speaker does not know what he is going to say, he is likely to be embarrassed and ill at ease, unless he is by experience familiar with extemporaneous work; but, if he is acquainted with his subject, whether or not he has committed his speech to memory, he may with practice feel himself a part of his audience and not apart from it, unless he is one of those unfortunates who seem to be unable to free themselves from embarrassment.

Sooner or later, if the speaker persists, he is

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likely by practice to attain some ease of manner, and his embarrassment will grow less, or may entirely disappear.

I recall many speakers, some of them fairly successful, who are always embarrassed, although they do not show it, and who never step upon a platform without fear and trembling.

A famous actor of world-wide reputation, who had played one part eighteen hundred times, told me that he never stepped upon the stage without extreme nervousness and the feeling that he would forget his lines. Notwithstanding this, he never missed a line, and always played his part to perfection.

Men like him, however, are exceptions, for experience and continuous practice will enable most speakers to conquer embarrassment and to attain an ease of manner.

So far as I know, experience and practice present the only way which can be depended upon to obviate embarrassment and secure ease of manner.

No matter how new and strange the audience may be, it is, as a rule, made up of the speaker's fellows, all of whom are cointerested with him in the subject discussed, and every member of it

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is likely to feel friendly toward him, taking audiences as they run.

This good-will is in the atmosphere, and should act as a stimulus. The average audience is willing to give the speaker the benefit of the doubt, and to extend to him either welcome, or appreciation, or both; and it will continue to be friendly, unless the speaker either antagonizes it or shows the "white feather."

Human nature admires success, and will aid one in attaining it; but it has little patience with weakness, beyond giving it a scanty sympathy.

If the speaker appears to be at home, he is likely to find himself at home upon any platform, and probably there will come to him from the audience an unspoken cordiality, if he deserves it.

If you are ill at ease upon your feet, you may depend upon practice and experience to aid you. I know of no other guiding hand or of anything else likely to be of any use to you.

CHAPTER XXIV

INTRODUCING A SPEAKER—THE PRESIDING OFFICER

PRACTICALLY all platform speakers, and those who are called upon to speak at banquets, are introduced by a presiding officer, known as the chairman, the president, or the toastmaster.

The position of presiding officer is officially that of master of ceremonies. He is in charge, and is virtually in command of the exercises. His word and desires are law by courtesy, and, under certain conditions, they are law by right, as it is within his province to order an officer forcibly to eject a member of the audience, if he will not leave voluntarily.

It is out of place, in bad taste, and discourteous, to address an assembled company, where there is a presiding officer, without permission, or without call, and everything said should begin with a recognition of his official position,—that is to say, all the speakers should acknowledge his

position by beginning their remarks with "Mr. Chairman," "Mr. President," or "Mr. Toastmaster."

The presiding officer is not supposed to deliver an address. He is there to assist others, not to display his oratorical or literary powers; yet ninety-nine and nine-tenths per cent. of presiding officers, and especially of toastmasters, occupy twice as much time (and often much more) as either good taste or common decency would seem to permit.

Half of the introductions are as long as the speeches which follow them.

Thousands of able speakers are blanketed by an indiscreet and conceited introducer, who attempts, and usually in a bungling way, to forecast the coming address. He would tell the audience what the speaker is to say, handicap him materially, and gain for himself a distinction to which he has no right, under the circumstances.

The presiding officer should limit his remarks to a few moments, and should seldom occupy more than five minutes for an introduction.

I recall an amusing incident. A famous speaker had drawn a large audience. The presiding officer occupied three-quarters of an hour in introducing him, and the speaker himself was on

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his feet less than a half hour, simply because he did not have time to finish his address. In a spirit of irony, which the ignoramus in the presiding officer's chair was too dull to comprehend, the speaker kept referring to his introducer as "the speaker of the evening."

Where there is only one stated speaker, like a lecturer, the introducer is excusable, if he consumes ten minutes, but five minutes should be sufficient.

The toastmaster, however, should never occupy more than five minutes for any one introduction, and it would be better if he did not average more than two or three minutes.

It is obvious that the audience comes to hear the stated or announced speaker or speakers, and not to listen to introductory drivel or to a display of vocal pyrotechnics by the man at the helm.

Many toastmasters, and other presiding officers, introduce a story, usually witty, or one which is supposed to be.

A witty introduction to a serious speech is not necessarily in bad taste, provided a sober thought appears with it, and the humor is refined, logical, and illustrative of a point.

A good story, witty or otherwise, is in many cases the best form of introduction, provided it

is appropriate either to the speaker or to the occasion.

The poor story in an introduction, or anywhere else, is an abomination, causes the audience to despise the one who tells it, and injures the following speaker or the one introduced.

The introducer should avoid hackneyed expressions and the overuse of adjectives.

To praise the speaker too highly may create a suspicion that his reputation is not established and needs to be brought out by extravagant remarks.

Overpraise is more injurious than its opposite.

The simplest introduction is in the best form; and, if the presiding officer can introduce a few witty sentences into his remarks, so much the better, provided always that the wit is strong, pointed, and appropriate.

The custom of reciting a biography of the speaker should be discouraged. The presiding officer should assume that the speaker's reputation is somewhat known to the audience and that a résumé of his life is not necessary.

I am not objecting to a few remarks regarding who and what the speaker is, if he is not well known; but any attempt at lengthy biography is out of place, in bad taste, and may be considered as insulting, if carried too far.

The introducer should avoid any attempt to assume what the speaker is going to say, other than to announce the subject. That is the speaker's right.

Many a splendid address is injured or ruined by an indiscreet official, who, in introducing the speaker, tells the audience just what he is going to talk about, and even goes so far as to use his own words and arguments.

Unless the speaker has a pronounced reputation as a prominent orator, the presiding officer should be careful not to introduce him as one, for in such a case the audience will be all the more disappointed.

The introduction should never be better than the speaker. If it is, the speaker will be unable to "deliver the goods," so to speak, and the audience will be disappointed.

The presiding officer should, if possible, know something about the speaker he is to introduce, and not get into difficulty, as did a friend of mine, who began somewhat as follows: "Ladies and gentlemen, it gives me unbounded and unadulterated pleasure to introduce to you this evening a man who is known throughout the length and breadth of America, whose name is a household word wherever English is spoken, who

is known to every educator and well-read man in the country. I now have the distinguished and signal honor of presenting to you the speaker of the evening, Mr. er—er—er.” Then, turning to the speaker, he said in a stage whisper, “Say, what in thunder is your name anyway?”

I recall another incident. The chairman of a lyceum committee introduced the lecturer somewhat as follows: “It gives me great pleasure, my friends, to introduce to you this evening one of our greatest scientists, who has dug into the very depths, whose experience knows no limit. To him, more than to any one else, the world owes its knowledge of——” Then the chairman paused, because he did not know, or had forgotten, the line of science in which the lecturer was a specialist.

The presiding officer should strenuously avoid making comparisons. I recall an incident. One of our leading literary men and lecturers delivered the closing discourse at a country lyceum. The chairman of the lecture committee introduced him as follows: “Ladies and gentlemen, it gives me pleasure to inform you that the lecture committee has decided to establish a permanent lyceum, to open each year on the first Tuesday in January. Our present course has not been as

successful as we anticipated, largely because we were financially unable to obtain more than second-rate speakers. We have engaged for next season only first-class lecturers. It now gives me pleasure to introduce to you Mr. John Smith, of Boston."

The presiding officer, whether he be toastmaster or chairman, occupies a position not far from that of the interlocutor of the minstrel show. He is there to direct, not to deliver an address. It is his duty to make it easier for the speakers and for the audience. He is a master of ceremonies, not an active part of the "show" itself.

The less the presiding officer has to say, the better, provided he properly introduces the speakers. If he errs at all, it should be in the direction of brevity. Of the two extremes, it is better for him to say too little than too much.

CHAPTER XXV.

STORY-TELLING

UNDER the chapter heading "Wit and Humor," I have spoken of the narration of stories; but in this chapter I shall attempt to treat story-telling as a whole and not as the reciting of purely humorous matter.

The story has its place, and there are few occasions where it should be prohibited.

Custom has made the story a legitimate part of every class of public speaking, from political harangues to the heart-to-heart sermon.

Practically all good speakers, and all professional ones, carry in their minds a stock of stories, some of them original, which they introduce usually at the opening of their remarks, or interperse in their speeches.

A good story, even though it may not be original, and may be somewhat old, is usually acceptable, particularly if it be apropos; and a good old story is far better than a poor new one.

The story should not be spoken or delivered as

though it were being read from a newspaper or magazine. It should be presented in a conversational way, and should be a part of the speech itself, not forced into it.

The story which is adapted to the audience, as well as to the speech itself, or to local conditions, has double the value of one which is without local color, or cannot be made to appear to be appropriate to the surroundings or to the argument.

Stories may be introduced into any part of the speech, even into serious addresses and into sermons themselves, and they are particularly appropriate in the introduction.

Many speakers not only begin with a story, but close their address with another, and recite one or more stories in the interim.

The speaker introducing a story may begin by saying, "This audience (or this town) reminds me of an experience I had while in Blankville"; or "I am reminded of what occurred while I was in Blankville, addressing an audience of teachers." Or he may say: "As I look about me, I feel as a friend of mine did while addressing a company of farmers at Hayfield. There was an old fellow there, etc."

The speaker may, if he chooses, introduce a story by referring to some member of the audi-

ence, provided he be a prominent personage, beginning somewhat as follows: "Ah, I see my old friend, Colonel Blank. The Colonel and I were boys together. Without his permission I am going to tell you what happened to him twenty-odd years ago, etc."

The story, whether it be original or not, may be introduced and become a part of the speech, and should not be a set pleasantry or a radical departure from the general theme.

All stories and pleasantries should at least appear not to be general, but should apply directly to the audience, or to local conditions, or to some member of the audience.

Many a speaker has made an instantaneous hit by turning a stock story so that it would directly apply to some person present, or to the audience, or to the town in its entirety.

The speaker should be very careful in telling a story which pertains to any one person, particularly if he be a member of the audience, to avoid anything which will be offensive, either to the one aimed at, or to the audience itself. He should be sure of the person, as well as of his ground, before attempting a pleantry which has a personal application.

Upon general principles, I should advise every

after-dinner speaker to introduce at least one story, which ought generally to be of a witty character, and so turned that it would have direct reference to environment.

No story should be long, or contain a drawn-out plot, or one which is tiresome. It should make its point quickly, and it should be sharp, yet harmless.

The long story has no place in a public address, unless the address be of biographical character; and no story, unless appropriate to the occasion, should ever be told.

Too many stories should not be introduced into any address, even if the speaker is a master of wit and humor.

Every speech or address is supposed to contain something worth while, to have a subject and a purpose, to be a message of some kind.

The speaker should not allow himself to run far away from the main track, and should branch off only that he may assist the audience better to comprehend his remarks and give it opportunity to rest between the sober situations.

Many trained speakers, and those of great experience, object to the introduction of a witty story or a humorous incident, if the speech be of sober character and upon a very serious subject.

I agree with them, in that it is better to omit the story altogether than to take chances. Still, the majority of serious addresses need lights as well as shades, and the appropriate pleasantry may add materially to the strength of the argument. It is better, however, to avoid stories altogether in some addresses than to take any chance of offending the audience, or any portion of it, if the telling of a story will appear to lower the standard of the address.

Stories should be selected with the greatest care, and all of them should be appropriate.

Witty or bright stories are preferable to those which are sober in character, unless the address be of very serious purport. Even then, however, the appropriate witty story may add to, rather than detract from, effectiveness.

I should advise every speaker to carry in his mind a number of stories, including humorous ones, to be used as occasion suggests. They are particularly appropriate in introductions, and may be introduced in a sort of extemporaneous way, if one is on the alert.

The telling of a good story is likely to help. It may injure the address. The judgment of the speaker and experience should decide,

CHAPTER XXVI

THE USE OF FOREIGN WORDS AND PHRASES

UNLESS the speaker is addressing an audience familiar with foreign tongues, he should avoid almost completely the use of any language except that which is native to his hearers.

Quotations from, or reference to, Latin, Greek, German, French, or any other dead or foreign language, while permissible if not overused, are by many considered in bad taste and may indicate that the speaker is an educated ignoramus, who desires to parade his book learning for his own satisfaction, without regard to the feelings or rights of his audience.

Comparatively few members of any audience are more than indistinctly familiar with any language save their own, although many of them may have enjoyed classical educations.

Unless one uses a foreign language continuously, he very soon becomes rusty in it, and can-

not readily translate any foreign phrase, if it is not a hackneyed adage; and foreign words and phrases as they run are not likely to be understood by the average audience and may not be intelligible to an intelligent one.

The truly great and real orators of the world, as well as great men in every other department of human action, refrain from using any language save their own, unless addressing an audience which is not a native one.

There are few, if any, foreign words or phrases which are not, or cannot be, duplicated in English.

Unless an address is delivered to a technical audience it should be in the simplest form of English, even though every hearer of it is highly educated.

So much do I believe in simplicity that I would suggest that deliverers of technical addresses refrain from using technical or "shop" terms, except when they are absolutely necessary. Even technical experts may not understand every technical term, while both members of the craft and those out of it readily comprehend simple words and terms.

Simplicity is art, appreciated by the intelligent and understood by the ignorant.

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Simplicity is safe. The use of technical and foreign words and phrases is dangerous.

Any display of education, unless the address be of purely educational purport, is an exhibition of egotism and is but the evaporation of a shallow mind.

Education in itself is worth absolutely nothing. Its application alone is profitable. Therefore, any attempt at a display of education is not only folly, but positively objectionable to any save superficial audiences.

Any one who is book-crammed can appear to be learned, and he can handle and juggle foreign phrases and sentences, and repeat, parrot-like, technical terms.

The fool is seldom simple in talk or action.

The wise man is always simple.

With a dictionary or glossary as an accessory, anybody of ordinary education can build a speech which represents mere academic or book-learned attainments, but his address will not be appreciated by the average audience and probably not by an academic or scientific one.

Even the classical professor, if he is deserving of high rank, prefers to listen to English, except when in his study, and there he may not surfeit himself with other than his own language.

Highly educated men, who have mixed sense with their learning, never display their education on the platform or anywhere else. They present the results of their education.

While a knowledge of the classics may assist a speaker, and while it is possible, if not probable, that familiarity with many foreign tongues will enable one better to handle his native language, a display of the classics irritates the audience, and its members, if intelligent, are likely to discount the real thought of the speaker.

If the speaker has something to say, let him say it in the plainest and simplest English, even if his audience is made up of book-filled men.

Even the educated fool, who admires his own display of education, despises it in others.

Avoid classical and foreign quotations in the original, and never use a word, or a phrase, or a sentence, if there is a likelihood of being misunderstood, or of not being understood at all, by even two per cent. of your hearers.

I have listened to many an address which only sprinkled itself over the surface of its audience, although it contained the deepest of thought, because its deliverer played with language, and reveled in classical quotations and references, or in English expressions which were complicated

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and too involved to present a story vividly and intelligently.

One cannot be too simple. The simpler he is, the better for himself and the better for his audience.

Better be simple, even at a sacrifice of what Mrs. Grundy may consider pure English, than be exasperatingly pure at the expense of intelligibility.

CHAPTER XXVII

PLAGIARISM

IT has been said that there is very little "original originality," that practically everything we do, and especially everything we say, has been done by others, or said by others, since time immemorial.

It has been claimed that there are only seven original jokes; and that these jokes, like the letters of the alphabet, have been transposed and retransposed, said and resaid, with incalculable result.

I do not recall that I ever heard an entirely original address by any speaker; that is to say, I do not remember any address which was wholly new and which contained exclusively new ideas.

What I have just said about the construction of an address would apply to the writing of books and to every other class of literature.

Something entirely new seems to belong to the lost arts, provided it existed even at the time when they flourished.

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Progress is due, not only to origination, but to the use of origination, improvement upon what has been said or what has been done, by those competent to take what is and better it.

The successful man produces little and uses much. The bulk of his knowledge comes from collecting that of others. He manipulates or holds what he receives, adding to it sufficient of himself to make it appear to be his own, irrespective of how much of it may be his own, provided that of some of it is.

To put it more concretely, you and I and everybody else who have been successful reached our present position by going out into the common market and legitimately purchasing, or otherwise obtaining, the knowledge which is either for sale or for free distribution.

This bought, or borrowed, or stolen knowledge we took home with us, and used it our way, not the other fellow's way, and by using it our way we made our way upward.

Therefore, it is not to be expected that the ideas, arguments, or information contained in any speech are to be wholly original; but there is a vast difference between properly using what others have done and said, and stealing bodily their work and words.

When the world stops borrowing and reusing, the world will stop progressing.

It is not so much how much we know, as how much we know of what others know, that counts in every market.

But plagiarism is an entirely different thing. The plagiarist never succeeds in the long run. His dishonesty is soon discovered, and then his audience refuses to give him credit even for the sayings which are exclusively his own.

Plagiarism does not refer to taking what you want, that you may use it the way you want to use it, but to taking what others have said, and using it as they have said it, without the introduction of your personality and without improvement on it.

The plagiarized speech is an abomination, and the plagiarist will be discovered sooner or later,—probably sooner.

No man can properly present the words of others, as others have said or written them; that is to say, he cannot speak them as a speech-maker, although he may recite them as an actor.

The plagiarist is not only a knave, he is a fool. He builds himself up on the words of others, and the words of others will fall upon him and crush him.

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Under no circumstances should the speaker use the ideas, or the words, of others, in their entirety, unless he gives their authors credit. He may quote as much as he pleases and present the arguments of others to substantiate his own; but, if he uses what others have said, without change and improvement, his plagiarism will be discovered, and what he says, no matter how good it may be, will be heavily discounted by every audience.

I recall a great orator who was a man of brilliant parts, capable of producing the highest grade of address. In an unguarded and almost insane moment, he plagiarized a speech and delivered it. He was discovered, and from that moment he was discredited and renounced. No matter how brilliant and argumentative were his addresses, and no matter how much thought he put into them, what he said was heavily discounted, and the public never did him justice.

Therefore, be careful.

CHAPTER XXVIII

WIT AND HUMOR

PROBABLY nine out of ten addresses and speeches, even those of serious purport or of scientific character, contain one or more flashes of humor or of alleged humor.

The practice of introducing a few lines of wit, or the introduction of one or more humorous stories, should not be discouraged, and I think should be emphatically encouraged.

Good wholesome humor livens up an address, relieves the audience, gives it opportunity to rest, and need not detract from the seriousness of the discourse or from the strength of the argument.

Wit and humor, however, should never be forced into a speech. They should be introduced as a part of the speech itself, not interjected into it, and every word should be pertinent to the subject or to the surroundings.

If wit and humor seem to appear upon order in the speech, or to be run in as a sort of "side show," they lose their force, detract from the

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speech itself, and may completely annul the good of the address.

Some speakers are naturally humorous, and their wit, being spontaneous, very materially adds to the effectiveness of their spoken words; while other speakers are naturally prosaic, and the keenest and best of humor, if introduced by them, appears to be forced, whether it is or not, and is therefore likely to have an effect the opposite of the intent.

A fair joke well told appears to the average audience to be more witty than the best of wit ineffectively presented.

An average member of the average audience has not a sufficiently keen sense of humor to appreciate the twilights or the light shadows. Unfortunately, he is more likely to be pleased with some grade of horseplay than to be amused by high art in humor.

One of the best illustrations of the foregoing statement is the audience at a certain Boston playhouse, which is high-class of its kind, and is patronized by every stratum of society. Its matinee audiences are more than half men, and are composed of representative Boston men and women,—the middle class, or rather the upper side of the middle class. Some time ago one of

the most humorous burlesques was placed upon the stage. It was high art in humor, yet it was not half as well appreciated as would have been mild horseplay and somewhat ordinary jokes and situations. I do not mean to convey the impression that I believe the average audience is unintelligent and admires coarse horseplay or coarse jokes and humor, but I do know that the average intelligent audience will appreciate ordinary wit and humor better than high art in humor.

What I have said, however, should not discount the best of humor and the display of superb wit; but the speaker addressing an average audience should not carry his art in humor so high as to be above his hearers, and, therefore, not to be understood or appreciated by them.

The jokes handed out by the majority of speakers are often more likely to cause tears of sympathy than smiles of appreciation, because the average speaker does not know how to tell a story or how to handle a joke, except at the story's or the joke's expense, and that of the audience also.

Many speakers rely upon their own stories or humor, and occasionally, if not often, present material which, although original, is far removed from wit.

It is usually difficult to produce original humor,

and comparatively few men are really witty or able to originate humor. Consequently, it is far better to borrow your humorous remarks unless you are sure of your wit-producing qualities, even if, by so doing, you occasionally repeat a well-known story or incident.

Better tell a good old story twice than a poor new story once.

Real wit is always appreciated, if it is not above the comprehension of the audience.

Poor humor is an abomination, and will not be favorably received by any grade of listener.

Any attempt at original humor when one is not gifted, or any effort to tell a funny story when one cannot do so, is sure to react against a speaker.

Better not try to be funny than attempt to be funny and fail.

Do not take chances with humor. It will either hit the hearer or hit back at the one who fired it.

The average audience will give respectful attention to a sober speech, and respect the one who delivers it, if he is in earnest and has a message, when it would be disgusted at any attempt at poor wit or the repetition of any story which is either inappropriate or far-fetched.

Every speaker should carry in his mind a few really funny stories or incidents which he can at a moment's notice adapt to conditions.

He should avoid well-known humor, and should not attempt to tell a story which has been overtold. It is obvious, however, that comparatively few stories are new, and the chances are that some member of the audience will have heard all or most of them, but this cannot easily be avoided. If, however, the majority of the audience has not heard the story told, its effect will be good, particularly as those who have heard it are as likely to laugh, if the story is appropriate to the occasion.

There are several books devoted to humorous stories and incidents, and such publications as "Life," "Puck," and "Judge" carry original and borrowed humor.

The average newspaper, and most of the magazines, publish a column and more of funny incidents.

A very little reading will readily enable one to obtain a stock of good stories, many of which are not likely to be known to more than a small proportion of the average audience.

It is obvious that the best story can be spoiled in the telling of it, and it is exceedingly difficult

for one to learn to be a good story-teller, if he is not naturally proficient in this direction.

No rule can be laid down for the telling of a humorous story. All the speaker can do is to try to tell it naturally, as he would recite it to friends. Above all he must not force it into the speech, but let it appear to be a part of the speech itself, really or apparently brought in to illustrate a point.

Unless a speech is supposed to be wholly humorous or completely so, more than two or three stories should not be introduced, if the speaker is not a gifted story-teller.

Abraham Lincoln, for instance, illustrated most of his points by relating humorous incidents, and there have been others of equal proficiency, yet there are few good story-tellers.

I should, therefore, warn the speaker against attempting too many stories or incidents and suggest that he confine himself to those which are particularly pertinent to his subject or to the surroundings, and that he limit their number.

It is better to err in favor of not telling a story than to take chances with a doubtful one.

This subject is further covered in other chapters.

CHAPTER XXIX

THE USE OF SLANG

WHEN should slang be used, and when should it be avoided?

It is extremely difficult to lay down inflexible rules, or to present more than suggestions, for the introduction of slang, or other expressions to which the purist strenuously objects, into a speech or an address, or into conversation.

While I should not advise any one, whether he be a speaker or not, to take unreasonable liberties with his own or another's language, I believe that the Mr. and Mrs. Grundies of "Pureville" are not to be worshiped or followed blindly.

So far as the use of words is concerned, there is such a thing as being too letter-pure, too close followers of over-refined rules, which, like some bolted flour, have the life of the food taken out of them.

It cannot be denied that slang has its place in both written and spoken language, and that there are times when the use of it is not only proper

and justifiable, but decidedly advantageous and effective.

I have no sympathy with the educator, or with the ultra-refined, who would bar all slang from the vocabulary of the active world, or with the purist whose purity is too stagnant to run.

As a matter of fact, there is no definite dividing line between what may be considered pure English and what is called slang, except that the two extremes are recognizable.

What one person would consider slang, and object to the use of, another would not so regard, and would pass as at least permissible. It is as much a question of personal taste as of "educated correctness," so far as the fine dividing line is concerned.

Upon general principles, however, I should advise the speaker to lean on the side of pure English, and to avoid any slang, or slangy expression, unless it is particularly bright and forceful. I would not go so far as to tell him to refuse to use slang occasionally, but I would suggest that he omit it when in doubt.

"Don't do it," is a mighty good rule to stick to when you are not sure of your ground.

There are some expressions, or words, by many considered slangy which have not their counter-

parts in what the book-made educator is willing to condescend to admit are pure and proper English.

Take the expression "Up against it." There is no combination of words which so briefly, and yet so conclusively, carries its meaning. When you hear that a man is "Up against it," you immediately know what the matter is with him. To give this information in the so-called "proper" way would require a long sentence or several sentences.

The expressions "Deliver the goods" and "Can't deliver the goods" are very prevalent, and their meaning is instantly understood. There appears to be no other short combination of words which can be substituted for them.

The words "Make good" may be considered semi-slang, and there is no real objection to their use, for they really "make good."

There are many other similar strong and short expressions which are considered as proper to use except by those who are too refined to eat the common food of mankind. The opinion of these "word polishers" does not count for much among the men who "get there" rather than "stay there."

Whatever may be said for or against the use

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of slang upon the platform or elsewhere, certainly no sensible person would advocate overindulgence in it, or would use expressions of a low or vulgar character, such as "On the blink," "Feed your face," and the like.

Many speakers can handle slang to the delight of their audiences, maintain their hearers' respect, and more strongly present their themes, than they would be able to do if they avoided effective slang.

On the other hand, there are some speakers who cannot use slangy words and expressions, and who are obliged to confine their words to the "Yea, yea, nay, nay," style.

Because some persons can effectively use slang, because certain slangy expressions are brighter and more forceful than are their counterparts in pure English, and because many a slangy word or line is effective, I should advise the speaker to use slang when there is no other word or expression which is as appropriate or as strong, and to avoid slang in all other places and cases.

I should further suggest that he do not make a specialty of slang, or be known as a slangy speaker. A reputation as a "slang-slinger" is not to be desired.

The force of slang is far greater if it is used

sparingly than if it is woven into the very fiber of the speech, address, or talk.

Let your address "get there" even if you have to resort to "get there" expressions to "get there," but don't "get there" the "get there" way if there is a better constructed road leading to the same goal.

Slang is a good servant, if you discipline him; he is a very unsafe fellow to have around if you allow him to run amuck in English.

The regular road is the safer; branch lanes and trails are for those who are not likely to lose their way.

CHAPTER XXX

VULGARITY AND PROFANITY.

THE reader, if unsophisticated, may think it strange that I feel it necessary to speak, and to speak particularly and emphatically, about the use of vulgar and profane expressions, as he would naturally and properly assume that no respectable speaker would use either on the platform or anywhere else.

Perhaps he is right, as it would seem that no respectable speaker would descend to vulgarity or to profanity. We are, however, confronted with the necessity of a definition of respectability, and, perhaps, no universally accepted one will ever be established, for what one person may consider eminently proper and clean another would question, and custom, which to many constitutes all there is of law or order, is a variable judge, and many of his decisions are subject to appeal.

As a matter of fact, fully twenty-five per cent. of speakers resort to the vulgar or questionable story, and occasionally use profanity; and prob-

ably more than seventy-five per cent. of them do not refuse to tell an off-color story, if it is apropos and witty, or to use the word "damn," which by some is considered profanity or semi-profanity.

The vulgar or obscene story should not be a part of any speech. There is absolutely no excuse for it, save that of custom, and custom is not a safe guide to follow.

There are plenty of proper stories which will as well illustrate the subject, and wit does not depend upon vulgarity for its sharpness, although it must be admitted that many vulgar stories are truly humorous, and, unfortunately, illustrate a point.

While practically every member of any audience will laugh or smile at vulgarity, if it be accompanied by wit, comparatively few men respect the speaker who will resort to it, although they, by laughing and encouraging him, are as lacking in good taste and respectability as he is, and certainly are coresponsible with him and as much entitled to condemnation.

I have no sympathy with the auditor who laughs or smiles at vulgarity or profanity, and then condemns the speaker of it. It would seem to me that any fair code of morals would condemn the auditor, who manifests satisfaction, as

much as the speaker or actor who uses questionable words or actions.

I will not go so far as to say that some of the stories which the ultra-refined would not consider of regulation propriety should be avoided, for a proportion of people object to anything which is not up to what they consider their standard, whether it be vulgar or otherwise, and will condemn that which is not in fact vulgar, and, at worst, is not more than questionable coarseness. I am protesting against the display of vulgarity and of the obscene, not opposing the telling of stories which are truly humorous, although they may get at times a little too close to common earth.

In regard to profanity, including the use of the word "damn," it may be said that there is absolutely no reason why profanity should appear in a speech, and the word "damn" certainly should be used with great discrimination and very infrequently, unless it must be unavoidably quoted.

"Damn," unaccompanied by the name of the Deity, is neither legal nor moral profanity, although many superficial people so consider it. Its use is not advised, any more than such expressions as "By gosh," "By gum," and the like;

but I would rather have a man say "damn," and say it forcefully, than descend to the use of weak bywords which have not even the excuse of force.

The word "damn," when appropriately and forcefully used, jars less upon the ears of the true gentleman than expressions like "By gosh," which far more nearly approach profanity, because of their derivation.

The word "darn" should never be used. He who uses it is a coward, because he means "damn," and has not the bravery or the force of character to say what he means.

There are times, however, when the word "damn" or "damnable" may be used with propriety, as in expressions like "It is a most damnable practice," or "What the opposing candidate is doing is more than sufficient to damn his party."

Briefly summing up, let me advise the speaker to avoid absolutely all vulgar or off-color stories and profanity. They do not add anything to the strength of the speech, they detract from it, and disgust the audience, even though every member of it may smile or laugh.

On the other hand, I should not advise the speaker to refuse to tell a good story, if the

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language necessary to be used is not up to the standard of superficial society, whose purity is of but tissue-paper thickness; yet no story should be introduced which is not appropriate to the occasion.

CHAPTER XXXI

THE LECTURER

NO sharp dividing line can be, or should be, drawn between the work of the lecturer and that of the public speaker. Their duties are similar, yet many a good lecturer is not as good a speaker, and some platform orators are not able either to write or to deliver an instructive lecture.

The speech or address may be of any length, and may occupy only a minute or an hour or more, while the lecture should seldom require less than thirty minutes for its delivery and may last for two hours. I should, however, advise against any lecture which requires more than an hour, or an hour and a half at the outside, for its delivery.

It is obvious that the members of an audience must remain in a sitting position, and that they cannot relieve themselves, either by stretching or by walking. It is exceedingly difficult for any one, with more than half a mind or with as much as semi-intelligence, to remain in one position more than an hour or an hour and a half, and the

lecture, no matter how interesting and instructive it may be, begins to lose its power to interest, to amuse, or to entertain, after sixty minutes.

While the majority of lectures consume more than an hour, and while it would appear to be difficult to condense all of them, I would emphatically advise every lecturer to make an attempt to bring his lecture down to an hour. If he can do so, he may hold his audience to the end. If he cannot, the chances are ten to one that at least a part of the audience will become tired before he is through.

The lecture, generally speaking, is a discourse upon some definite subject, usually of educational or scientific purport. It is not intended to be an oration, nor need it be delivered in an oratorical manner; but there would appear to be no objection to good and effective delivery, or even to oratorical effort.

The lecturer is supposed to have something to say of interest to his hearers, and, while he should not deliver it in a sing-song voice, it is not necessary for him to be more than ordinarily dramatic.

The subject and substance of the lecture are of more consequence than its delivery, but its de-

livery, of course, is not insignificant. The better the delivery, the better the lecture is in result.

The lecturer should stick to his subject, everything he says should directly or indirectly pertain to it. There is no objection to his branching off onto side lines, provided they start from the main track and return to it. Any attempt on his part to cover two subjects, unless they are closely allied, will result in failure.

Many lecturers leave their subjects and wander into all sorts of byways, then attempt to return to the main road. This confuses the audience and discounts the interest.

Every sentence in a lecture should be complete in itself, and the lecturer should carry his application along with him, and not require the audience to think backward. He should make the connection for his audience, and what he says should be so clearly put, and so well connected, that the audience can, without great mental effort, understand what is being said and follow the theme presented.

Clearness is essential, even though it requires repetition of words or of arguments. Better repeat, and make yourself plain, than follow the uncompromising words of the purist, who would be pure first and clear afterwards.

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The average lecturer is prone to introduce too many scientific or technical terms and to use long words many of which may not be comprehended by a proportion of the audience. The simpler the language, the better.

There is little excuse for obsolete or abstruse words or expressions in a book, and there is absolutely no reason why they should appear in a lecture.

It is obvious that the audience cannot turn back to hear what has been said, while it can turn back and re-read what has been printed.

Therefore, if the address is complicated and involved, the audience will not follow it and much of its effect will be lost.

While the lecturer is not required to be dramatic or eloquent, he should speak with force and clearness, and should above all avoid a sing-song tone of voice, which is exasperating to any audience; further, all his words should not be spoken in the same key, but he should vary the tone of his voice, to rest the audience as well as himself.

The lecture may or may not close with a summing-up, and the points in it may be numbered or not, as the lecturer chooses.

If the lecturer quotes from any authority, he

should be careful to so separate the quoted words that his hearers will understand that they are not his own, and, therefore, not hold him responsible for them.

I recall an incident: Some years ago a famous lecturer quoted at length from a published book, giving the name of the book and of the author of it. In the report of his speech, which appeared in the daily papers, the quotation was made a part of his address, quotation marks or reference to quotation being omitted. The lecturer presented the quotations as opposed to his ideas; yet the quoted words were made his own by the newspapers. The speaker's reputation suffered materially. One cannot be too careful when quoting to inform the audience that he is quoting in such a way that it cannot fail to know when the quoted words begin and when they end.

Unless the lecture is purely scientific, or upon some technical subject, it should be written and delivered with lights and shades, and not be either too heavy or too light. If it is scientific or technical, there may have to be a sameness to it, but, even in this case I should advise shading.

The introduction of an appropriate and witty story is to be recommended and the lecturer should produce at least a half-dozen smiles, if not

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laughter, unless the discourse be upon an exceptionally sober subject.

I consider the story as necessary to the lecture as it is to the speech and after-dinner address, but stories should not be overused, and no story should appear in a lecture which is not appropriate to the subject or to the occasion. Comparatively few lecturers speak extemporaneously, about half of them reading from their manuscripts, and most of the balance from copious notes.

If the lecture is not committed to memory, or not read from manuscript, the lecturer should be so familiar with his notes that he would not have to refer too often to them.

Reading from manuscript is covered in another chapter.

CHAPTER XXXII

THE CLASS-ROOM LECTURER

MUCH of the academic information imparted or supposed to be distributed at the university, college, and other institutions of learning comes from the lecture, with or without the accompaniment of the laboratory. The students are enjoined to take copious notes, and they must eventually pass an examination upon the subject or subjects presented.

The efficiency of this method or process has been questioned, but it will continue to prevail for many years to come, partly because it is firmly established, and, further, because the majority of pedagogues, even those of the upper grade, are partial to lecturing and prefer to give out what they know, or are supposed to know, by word of mouth, rather than to illustrate and impart their knowledge in some to-be-discovered better way.

It is obvious that the class-room lecture is not supposed to be either brilliant or humorous, nor is it intended to be entertaining. It is, and must

be, the presentation, either of fact, or theory, or of both. It is, or it is presumed to be, the delivery of a section of knowledge, taken from the original storehouse of learning, a message from the academic ruler to the student subject.

Probably not more than half of the students follow the lecturer, except with indifference, and many of the hearers absorb mechanically an amount sufficient to enable them to pass the examination and to assist them in obtaining their rank or degree.

This unfavorable condition is due: first, to unwillingness to learn on the part of some of the pupils; secondly, to the pupils' lack of realization or appreciation of the value of education; and thirdly, to the fact that the lecturer often depreciates the importance of his theme by presenting it as though he were ashamed of his knowledge of the subject, or were unduly proud of his attainments.

While I would not suggest or advocate the introduction of anything removed in the slightest degree from the subject lectured upon, and while I am convinced that the lecturer should be earnest and stick to his text, my layman-like eye has not as yet been able to find reason why the class-room

lecture should be too dry for mental assimilation or too concrete to spread itself.

I am not advocating a frivolous class-room lecture, and I certainly deplore any departure which lowers the tone of the lecture or cheapens the subject; there is a vast difference between too much lightness, or even humor, and the rattle of the dry bones from out the academic cemetery.

There is not any reason, so far as I can see, why the class-room lecturer should sing-song his words, or why he should read them as though they hurt him, apparently anxious to get them out of his system.

My practical sense, or my ignorance, does not allow me to entertain a reason why the class-room lecturer should refuse to copy some of the methods successfully used by platform orators, or why he should fail to be impressed by the fundamental fact that the lecture which is merely instructive may be as useless as the address which is merely entertaining.

The class-room lecturer should, I believe, impress upon his pupils the fact that they are not there for the mere purpose of mechanically absorbing or otherwise obtaining sufficient matter to materialize into an acceptable examination

result; but that what he has to say is to be used by them, is to become a part of their educational assets, something which they can carry away with them and place in convenient storage, to be called for and used when wanted.

The class-room lecturer should attempt to make his address so clear that the students before him will not need to take copious notes, to be studied over and over again by lamplight, but may grasp the situation and hold it with a minimum of notes.

The student, I believe, should leave the lecture-room with material in his mind, rather than upon paper, and with only a sufficient amount written out to enable him better to assimilate what has been said; for, if he depends upon his notes wholly, he might as well obtain this information from text-books, which are easy to read, and not sit for hours uncomfortably in a musty lecture-room listening to an even more musty discourse, supposed, at least, to be educational, and guaranteed to be academic.

If the student depends largely upon his notes, he may not obtain from the lecture more than the mere words themselves.

The class-room lecture, to be efficient, must reach its audience, both through the ear and eye,

the personality of the speaker adding value to the words spoken.

If the lecturer does not increase the value of what he says by the way he says it, he will save his time and the students' time by distributing proofs or copies of his lecture, allowing the class to read them at a more convenient period.

CHAPTER XXXIII

THE ILLUSTRATED LECTURE

THE illustrated lecture is simply a discourse, illustrated by the stereopticon or by any other kind of pictures.

The length of time consumed by the illustrated lecture should be about the same as that of the unillustrated one, but the number of words spoken should be considerably less, in order that the audience may be given time to concentrate its attention upon the pictures displayed.

The eye, as well as the ear, of the audience should be given full opportunity, each working by itself, the two working harmoniously and successfully together.

It is well for the lecturer to begin with a spoken introduction, which should last for a few moments, and then the first picture should appear upon the screen.

To delay the presentation of the initial picture is likely to injure the effectiveness of the whole, and the audience may be somewhat tired

before the illustrations appear. The lecture from there on should be largely confined to descriptions of the pictures, interspersed, of course, with some general or specific remarks, which should, as a rule, pertain wholly to the picture upon the screen or have direct connection with the subject.

A code of signals should be arranged between the lecturer and the operator, so that the pictures may appear at the proper time. Where the same lecture is delivered many times, the operator may anticipate, and no signals may be necessary; but I should advise the use of signals under all conditions, because the lecturer, if professional, may interject some new lines which would confuse the operator, if signals were not arranged for in advance.

The signal may be made by the pressing of an electric button which produces a slight rap and does not make a sound which may be heard by the audience, or the lecturer may tap with his pointer or stamp with his foot, but neither of the latter methods is to be recommended.

The illustrated lecture may close with a summing-up, during which no pictures will be shown; but I think the audience is better pleased if the pictures continue until the last, and the lecturer closes with a picture on the screen, in preference

to a long, or even a short, winding-up, without the assistance of an illustration.

The pictures should not appear too rapidly, and each picture should remain upon the screen at least a minute, sometimes for two or three minutes, except in the case of those pictures which are of little consequence save as connecting links.

The operator should be sure that his focus is right before the lecture begins, and should not have to do any focusing or manipulating afterwards.

Some lecturers insist that printed or written titles appear under or above each picture thrown upon the screen. This is to be recommended rather than discouraged, because it assists the audience, some members of which may miss the title when it is spoken.

If maps or charts are used, they should be of great simplicity, and should contain few printed or written words which cannot be easily read by the audience, although there is no objection to words which cannot be seen, if they have no bearing upon the subject; sometimes it is difficult to omit these words where a map or chart is photographed from the original.

There would appear to be no reason why the deliverer of illustrated lectures should be less dra-

matic or eloquent than he who speaks without the assistance of pictures; yet it is obvious that a poor lecturer with good pictures will be more acceptable to the audience than would be the same lecturer unassisted by illustrations.

As a rule, a picture should be on the screen practically all of the time, even though the lecturer branches off from it in his remarks; but if his words are to be extended, and to have no direct connection with any one picture, it may be well to omit the picture during their recital.

Gesticulation is usually ineffective so far as the audience is concerned, because the lecturer is likely to be in the dark or in the shadow; but, if the lecturer naturally gesticulates, I should advise him to continue to do so.

Many deliverers of illustrated lectures cannot depend upon their memory and must use manuscript, in which case they should arrange to have a reading lamp which will not throw its rays upon the screen. A little practice, however, will enable the lecturer to speak without notes or manuscript, because the pictures themselves will suggest the words.

If the illustrated lecture is a long one, it is suggested that an intermission be introduced.

If some particular place on the map or chart is

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to be described, it is well to have the lettering appear sufficiently large to be seen by the audience, so that the eye will assist the ear in understanding.

The speaker may, however, use a pointer, but this should not be taken as an excuse for indistinct lettering.

Descriptions, as a rule, should be brief and directly to the point, because the audience tires if a picture remains more than a few minutes upon the screen and its full effectiveness is lost.

The lecturer should invariably look at the picture before beginning his description of it. Otherwise he may appear ridiculous if the operator displays the wrong picture.

The slides should be carefully numbered and placed in order, so as to offer little opportunity for error.

Colored pictures are much appreciated, but it is better to use plain black and white than to flash a poorly painted picture upon the screen.

The pictures, in the main, should be reproductions of photographs, and should not be taken from prints unless it is unavoidable, for reproductions of prints are flat and likely to be more or less indistinct, while those from photographs have the right perspective and are realistic.

As a matter of fact, the illustrated lecture in wording and in delivery need not differ materially from that which is spoken without the aid of pictures, except that the number of words should be about twenty-five per cent. less, that the audience may have occasional uninterrupted time to view the illustrations.

CHAPTER XXXIV

THE SCIENTIFIC AND TECHNICAL ADDRESS

IN this chapter I am referring not to the scientific or technical address or lecture delivered in the class-room or lecture-room of the college or school, but to lectures or addresses presented to the public, usually given in courses of from three to a dozen or more, and frequently under the auspices of a lecture bureau or lyceum.

The majority of auditors, liberally educated or with only common school educations, are not familiar with scientific or technical terms, unless they are practicing the technic of some art or science. Consequently, the average auditor cannot follow with any degree of satisfaction, even if he is very attentive, the lecture or discourse filled with technical and scientific terms or those which are known to, and used by, only those of the craft.

The best rule for the technical or scientific lecturer to follow is never to use a technical or

scientific term when his meaning will be readily conveyed to his hearers by simple everyday English, and this rule may be advantageously followed, even though the audience is as familiar with a technical or scientific subject as is the one who propounds it from the platform.

Simple English is safe and will be understood by the scientific and the technical as well as by the layman at large. The scientific term will probably not be intelligible to the average auditor and may not be understood by many who are supposed to be familiar with it.

The scientific or technical lecture should be illustrated by the stereopticon or by other forms of pictures, if it is possible to do so, as it is extremely difficult to present properly any scientific or technical theme with words alone.

The scientific lecture at best is likely to be dry and uninteresting, although it may be thoroughly instructive. If the lecturer can lighten it up with pictures or with models, or present other actual illustrations of it, the audience will comprehend it much more easily and will be, to an extent, at least, entertained, as well as instructed.

The introduction of stories or the recitation of incidents, humorous or otherwise, into the scientific or technical lecture, is optional with the

speaker. They may be used to advantage, provided they are apropos and help to make a point, but the lecturer should avoid them entirely if they in any way detract from the educational value of his lecture. Better not introduce them at all than force them into a lecture and draw the audience's attention away from the subject treated. I do not mean to say, however, that I recommend their omission, if the lecturer is shrewd enough to introduce the proper kind of stories and at the proper places. If he can do so, his lecture will be all the stronger for this introduction, even though it may be scientific or technical in character.

The dry bones of science do not need to be taken from plain board boxes. There is no reason why they should not have attractive settings.

CHAPTER XXXV

THE SCHOOL SPEAKER

SOME of my readers will recall the old-time declamation days, when Roman and other kinds of heroes, and historic and prehistoric blood, gore, and battle were expounded and fired from the schoolroom platform, until the walls of the old red schoolhouse were ready to burst in protest. Each pupil was compelled to speak something,—no matter what,—but something.

The teacher, just escaped from the academic and abnormal asylum, favored selections which few self-respecting actors would have had the assurance to tackle, and which were seldom understood either by the speaker of them or by those who were unfortunate enough to be forced to listen to their delivery.

Orations of the great masters were shouted from the platform, until the room fairly glowed with oratorical pyrotechnics, some rockets, but mostly fuses. Each speaker was required to deliver the undeliverable, or to make delivery of

goods too weighty for him to move. He was supposed to represent, by voice and gesture, situations of sky-high altitude. He was to vocally shout the part of a statesman one day, a warrior the next, and to pipe out a battle-cry on the day following. He wallowed in gore, waved the red flag over his hearers, and, when he was through, forgot all about it, as did his auditors.

These exercises did the pupil no good, taught him nothing, and inspired him not at all, for he was incapable of understanding, and his hearers were for the most part in the same condition.

I would not belittle the value of the school speech or recitation, for there is no reason why the tongue should not be trained in its youth when it is more flexible and can be more easily exercised. The school speech, however, should be educational, and should represent something beside delivery, delivery not to be forgotten, however. It should be within the understanding of both the speaker and hearer. It may be allowable to have it a little above either, never below either, and certainly never far above either.

Better, very much better, it would be if these school recitations were confined to subjects of local consequence, or represented the studies of the school. Common subjects give ample oppor-

tunity for the display of oratory, and they will be appreciated and remembered.

The school declaimer should be taught to understand what he is saying, as well as how to deliver it. If he cannot comprehend the meaning of his words, he should not be allowed to speak them.

Any attempt to force out of the juvenile mouth words which its owner cannot comprehend is uneducational, absurd, and dangerous, and should be prevented by educational authorities.

May I not for a moment refer to the so-called salutatory and valedictory, and to graduation essays, most of which are read from manuscript? Practically all of the subjects selected by the teacher are far beyond the capacity of the boy or girl to understand. Instead of keeping his feet upon earth, he lifts his eyes toward the zenith of the unknown, until he stumbles and falls.

Think of the absurdity of a "sweet," or any other kind of, girl-graduate discussing the province of education, our relations with China, or the political complexion of European nations! It is ridiculous and defeats its intended purpose.

Graduation exercises should be confined entirely and absolutely to everyday subjects, to those which have been studied, to those with which the

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pupil is familiar, and should not represent merely injected learning or uncomprehended research. They should present what the pupil himself is capable of understanding and of handling.

Better, far better, have an essay on the raising of potatoes, if the pupil is to be a farmer, than compel him to dive into the historic sea and scatter library débris upon his audience.

An essay upon some common subject, which is within the comprehension of the class as a whole, is far more profitable, more sensible, more educational, than one bringing into play the dramas of academic maturity.

The graduating pupil, as he runs, is going to enter the great outside, to be as long as he may live a pupil in the University of the World, and his graduation essay should represent those things which are, or will be, common with him, not the book-canned learning of educational packers, who are often but little better than bulging repositories of the unfertilized grain of mixed curriculums.

If there is any one place where simplicity should reign supreme, where the understandable should alone be presented, it is in the school-room and upon the recitation and graduation platform.

Pupils should be grounded in simplicity, that they may be able to make themselves understood and be prepared to meet the complexities of life. To require them to illustrate what they cannot comprehend, to force out of their mouths words which to them are meaningless, is opposed to common sense, to justice, to fairness, and will be prohibited when those who control our educational methods realize that the cornerstone of all education is simplicity.

CHAPTER XXXVI

THE EPIGRAMMATIC

THE speech which especially appeals to its hearers, and which is preëminently impressive, contains many short, bright, and epigrammatic sentences, each one complete in itself and each one making a special point or assisting in doing so.

The epigrammatic style should be cultivated by all speakers, for without it the best addresses are not likely to be forceful and the good of them may not be impressive.

The effective speaker must not only say something, but his words should be well framed, as well as emphatically and strongly delivered.

Many a speech, weighted with the deepest thought, does not satisfy or convince the audience because the words have not been well chosen and the idea has not been brought out in epigrammatic style, in a way which appeals to the ear as well as to the brain.

The way a thing is said is second only in importance to what is said.

I recall an incident in my personal experience: I delivered an address at a love feast, given in honor of a prominent man, who had accomplished much, not only for the trade which he represented, but for the city in which he lived. He was a citizen *par excellence*. Enthusiasm ran high, and each speaker showered encomiums upon the guest. The time was ripe for the throwing of bouquets and the use of flowery words. I closed my remarks with the following sentence: "Mark him, there he stands,—a man, a Lowell man; match him, Boston, if you can!"

The addresses were reported, and every paper was particular to give my closing words, but all printed them about as follows: "He is a Lowell man. Can he be matched in Boston?"

The words misquoted by the reporters contained as much substance as those which I actually used, but there was neither swing nor snap to what the reporters said I said, while what I really did say was epigrammatic and savored of the climax.

Involved, long, and tame sentences are permissible in a book, although they should be avoided there as elsewhere; but long-drawn out and more or less involved sentences should never be spoken.

The shorter the sentence, the better it is, particularly if it is to be spoken.

The reader can analyze the printed page, and he does not demand epigrammatic or typographical force.

In a speech it is different. The auditor both sees and hears: consequently, not only every word and every sentence must be self-explanatory, but they should snap like a whip and actually vibrate.

I am well aware that comparatively few people are, or can be, epigrammatic to more than a limited extent, and that even fewer possess the power of "climaxing" their lines; but a little study and practice will enable nearly every one to speak forcefully, to be partially, if not wholly, epigrammatic, and to avoid tame and trite sentences and expressions which, although they contain thought, are unforceful and weak in construction.

Take the following lines, for example: "The greatness of Almighty God is shown in the rivers, the oceans, the hills, the valleys, and the mountains."

The foregoing sentence is all right in itself, and the fullness of a great thought is there, but how much better it would sound, and how much more impressive it would be, if the speaker said

instead, "In river, in ocean, in hill, in mountain, and in valley is manifested the greatness of God Almighty."

Here is another example: "There is not any North or South or East or West, and one flag is enough for everybody."

The sentiment is there, and the truth is self-evident, but say it as follows and it is both epigrammatic and effective: "No North, no South, no East, no West; one flag for all."

The following is somewhat tame: "I am not afraid. I shall maintain my position, come what will."

The same idea may be expressed epigrammatically as follows: "Till the Rock of Gibraltar runs for shelter, you will find me here, fortified by my conviction."

I present another example of an ordinary way of making a strong statement: "What I have said is the truth and cannot be contradicted."

The foregoing could be expressed as follows: "Around the words which I have spoken Truth has built her unscalable walls, and there they shall stand, defying attack and contradiction."

The following way of expressing an important matter is not unusual: "The opposing party has made advances to me, but I told its representatives

that under no circumstances would I receive remuneration for doing my duty."

The offer of a bribe or a consideration to a legislator, or to any other public servant, is extremely serious, and, if one introduces the subject into his speech, he is justified in using powerful words. It may be stated as follows: "They offered me money and the weight of their influence; they threatened to defeat me if I dared cross their purposes. Since I entered this race I have had but one master, the citizens of my State; and I will stand for them and by them and defy our common enemy, until the Ship of State is no longer trustworthy."

The foregoing example may savor of the grandiloquent, but it is presented to show the contrast between the mediocre way of saying a thing and the epigrammatic way of putting it.

I do not favor the grandiloquent, except on unusual occasions, for plain simplicity is longer-lived and can carry a heavier burden than can any appeal to the skytop of the audience; and I advise the use of simple sentences, rather than those which seem to have "grandness" in them, provided strong simplicity is used.

It is simply a question of whether you will say the same thing so that it will be remembered

and will be impressed upon your auditors, or whether you will say it so that it is likely to be forgotten.

The epigrammatic, unless carried to the extreme, is always more forceful than the tame and commonplace way of delivering words of the same meaning.

CHAPTER XXXVII

THE PATRIOTIC SPEECH

THE patriotic speech or address is one devoted wholly or partly to love of country, including one's duty to his town, his city, or his State; but most patriotic speeches refer to the country at large and to the flag of the nation.

Patriotic speeches are somewhat confined at the present time, now that the nation is at peace, to occasions like Independence Day and anniversaries of battles and settlements.

The old-fashioned patriotic speech was filled with superlative adjectives, the speaker, figuratively speaking, waving a flag in each hand and beating the political air with both physical and mental enthusiasm.

Most of the patriotic speeches of to-day, although milder in tone, are overdrawn and over-emphasized, and render unto the flag, and unto the nation sustaining it, a verbosity of expression and an extravagance of words, which are not pure patriotism, but represent a de-

sire on the part of the speaker to attract attention and display his more or less oratorical ability.

Probably more than seventy-five per cent. of patriotic speakers grab the American eagle by the claws and fly over their audiences, frequently disappearing in the thin glare of pyrotechnic oratory. Their speeches are filled with words, words, words, mostly adjectives and adverbs, with a thin smattering of the nouns of truth. They magnify or distort the reality of love of country and are more likely to be remembered either for their delivery, or for the ridiculousness of them, than for anything which they may contain.

Love of country is a sacred duty, and should be handled both by the speaker and the writer in solemnity and simplicity.

The spread-eagle style is only transiently acceptable to the audience, is never impressive, never stands for anything, and is pretty sure to be forgotten. It carries no weight or argument and appeals to the roof of the mind, not to the interior of it. It does not cut in. It does not get anywhere. At best it is but a shower of words which sprinkles the earth and does not encourage the growth of anything. It tempo-

rarily arouses the audience, but the response is only momentary.

Comparatively few people ever rallied around the flag and stayed there, because of the rallying speech.

An appeal to the emotions, either in a patriotic speech, or in any other way, usually but skims the surface of the mind and does not sink deeply into it.

The patriotic speech which stands for anything, carries weight, and lasts, is one which appeals to the sober judgment of the audience; and, even though it may not immediately impress its hearers, the truth presented will remain and work out the speaker's object.

Exaggeration, even in favor of a just cause, injures the cause far more than it helps it.

The verbose or exaggerated patriotic speech, delivered before school boys and girls, will stir them for a moment, but they will return to normal, remembering little of what has been said, and the effect of it, if any, is more likely to be disastrous than beneficial.

The patriotic speech which counts is one freighted with sense, containing the truth about the country or any part of it, and showing why one should love his country, his State, or his

home-town; and this may be accomplished in a staid and sober way, without the appearance of powder-flashing fireworks, which blaze mightily and fade away.

CHAPTER XXXVIII

THE POLITICAL SPEECH

I APPROACH this subject with due humility, and with considerable fear and trembling, because I am aware that I am within scorching distance of the fire of criticism and that what I may say will probably be misunderstood by not a few of my readers, even by a proportion of those who claim to be proficient at spell-binding.

The political speaker seems to occupy a place of his own, to have been granted a license to do as he pleases, or, at any rate, to appear to follow his own inclinations and to receive no suggestion, even though it may be offered in the best of spirit.

The value of the political speech, whether it represents party or candidate, has decreased tremendously during the last twenty-five years.

Before newspapers were both prevalent and epidemic, the tongue, either from the platform or from the barrel, was the leading instrument

for the discharge of encomiums and the throwing of political mud.

Practically all candidates, either for the Presidency or for the most subordinate offices, took to the stump personally, presented their qualifications, and vituperatively belittled the opposing party or its candidates.

In these early days the speech carried tremendous weight. Each candidate, standing in the glory or infamy of his reputation, with or without a reputable or disreputable party back of him, auctioned himself off as he would a sack of flour or a keg of nails, and the public, including the voters, weighed him or underweighed him as he appeared more often than as he was. He, to a large extent, occupied the position of the salesman,—the salesman of himself,—and his success depended largely upon his ability personally to sell to the voting customers what he had, or appeared to have, in the way of political assets.

To-day the political speech, although it appears to be necessary and is sometimes efficacious, has not the argumentative force which it used to possess.

The party, often more than the man, is at stake.

The influence of the newspaper is tremendous, and parties are using its advertising columns for

the presentation of party principles and advantages, including the qualifications or fitness of their candidates. There would appear to be no reason why the advertising columns of a newspaper should not be as advantageously used for the advertising of party principles and candidate qualifications as for the presentation of what is commonly considered merchandise.

The average political speech is several times too long and tires the audience. Comparatively few are practical, and most of them glow with glittering generalities, or else they are fires of vituperation, which are pretty sure to injure the kindler of them more than the other side.

The political speech which appeals, while it may be epigrammatic and even oratorical, is the one which gets down to "rock-bottom," to the very subcellar of fact, or what will be taken to be fact. It should be logical, and each point should stand out by itself. It should not contain too many points. Better one strong point, than several weak ones.

The tendency to claim too much for a party, or for a candidate, is likely to be suicidal and to give the opposing side, or candidate, unusual opportunity to offset what has been claimed or said.

Under no circumstances should the political speaker belittle the ability or attack the integrity of his opponent, unless he can present indisputable evidence of unqualified truth; and, even then, he would better confine his remarks to what he represents or to what his party stands for, than advertise his opponent, or the opposing party, by attacking either, except by calmly and truthfully mentioning self-evident or provable issues.

Business plays no favorites, and has one immutable law, which is followed by every concern of success, and that law emphatically forbids more than casual mention of a competitor, and never allows the salesman to depreciate either the competitor or his goods.

Business is cruel and gets down to the very foundation of things. It exists to win, and what does not pay it to play it will not play. It has found that depreciating a customer, or the goods he handles, advertises the customer and his goods; therefore, the first-class or successful salesman "sticks to his last," presents his goods, and says very little about those sold by the other fellow; and, further, he strenuously avoids any controversy which is likely to throw the virtues of the opposing party into a favorable limelight.

This policy, which has been fired in the crucible

of business experience without being scorched, should be carried into the political speech. Any deviation from it is very sure to work as a boomerang against the speaker and what he represents, and to aid, rather than injure, the opposing party or candidate.

The political speaker should weigh his words, and should not, as a rule, take chances with the extemporaneous. If he speaks of an opposing candidate or party, he should so carefully refer to either that the audience will not have an incentive to applaud.

I witnessed recently the failure of a great political spellbinder, which was due to his continuous mention of an opposing candidate. He would pause, then, stretching out his hands to the audience, he would mention the other candidate by name, in some way like, "Mr. Jones is a man, etc." He was invariably interrupted by the supporters of Mr. Jones, who drowned his remarks with vociferous applause.

At times, however, it may do no harm to speak well of the opposing candidate or party, provided it is done by way of comparison and is offset by stronger praise for the party presenting its arguments; but, upon general principles, the less said about the other side the better, for any con-

troversy containing comparison is likely to open up an opportunity for rebuttal.

All political audiences are mixed and invariably there are present many adherents of, and sympathizers with, the other side, who are looking for an opportunity to applaud their candidate or their party.

Many a political speaker has aided the opposing party more than he has helped his own.

The long political speech, or drawn-out address of any other class, loses force, because it gives the audience more than it wants and more than it will absorb or remember.

Some of the best political speeches to which I have listened did not exceed fifteen minutes for delivery. The speaker appealed to his fellow-citizens in a fair, square, legitimate way, made his points, ended with an epigrammatic, dramatic, or climax-like sentence, and sat down.

The audience remembered what was said, and, because the speaker well presented his subject and was not long in doing so, it was favorably impressed and inclined to give him the benefit of any ordinary doubt.

The political speaker should remember that, in presenting himself, his candidate, or his party, he is nothing more or less than a salesman, and

his speech is as much a presentation of his goods as it is a dramatic affair. He has something to sell,—himself, or his candidate, or the principles of his party,—and he should present it as a salesman talks his commodities, and he should look upon his hearers, not as an audience, but as buyers of what he is attempting to sell in consideration of their votes.

CHAPTER XXXIX

THE SERMON

UNFORTUNATE, unintelligent, and unreliable custom has ordained, or rather fore-ordained, that the sermon shall be different, both in composition and delivery, from the address or speech, although both are delivered to an audience, and both are intended to be of benefit to their hearers.

As a matter of fact, there appears to be no reason why the composition and delivery of a sermon should differ materially from those of the effective address or speech, for the average congregation is made up of practically the same grade or class of people as those who occupy the floor or auditorium of a public hall.

The preacher has a message of life to deliver. The speaker may not have so vital a theme to present. Therefore, it would seem that all the art of speech making, and of delivery, should be concentrated into that which, if it is what it

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should be, is of the greatest importance,—the message of religion, a message which is supposed to come, and often does come, from the lips of the clergyman.

The sermon, then, mechanically, if not otherwise speaking, is simply an address or delivery by word of mouth of an important message, or a discussion of those things which are of great and eternal consequence.

The sermon is delivered in what is presumably a religious atmosphere, and is, or should be, removed from the glitter of money and the dust of earth. The congregation or sermon audience is supposed to be receptive and responsive. Mark you, I say "supposed," because the opposite is too often the case.

The majority of clergymen are familiar, or somewhat so, with theology, or think that they are; and probably three-quarters of our preachers are graduates of theological seminaries; many of them have enjoyed classical educations and are graduates or post-graduates of leading universities. They have studied theology, or should have, as the electrician studies electricity, as the chemist studies chemistry; but the moment they attempt to teach theology or speak theology as the electrician handles electricity, or the chemist

chemistry, they have reduced an eternal element to the level of a merely earthly one.

The sermon, based or founded upon theology, resting upon a theological frame, is not likely to contain any message worth telling, or worth receiving, either of the past, of the present, or of the future.

To attempt to feed the living soul with the dry dust of theological food is as unprofitable as it would be to expect the domestic animal to fatten on shavings, even though they were dyed green to represent grass, or the eater of them wore green glasses.

The real bread of life is fresh. The theological bread of life is stale.

The statesman who would force a bill into acceptance speaks of those things which pertain to his subject and which will present the life of his subject, not the dead elements of it.

The scientific lecturer, or the psychologist, who would bring his science before his audience presents the truth of it in the simple, natural, and pure nakedness of itself.

I am constrained to believe that seventy-five per cent. of sermons are not even sprinkled with the water of life, and that many of them rattle like the dry bones of historic dogma.

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If the worldly speaker, with only a material message to deliver, uses all the art of tongue and of word to bring his arguments forcibly before the public, should the speaker who claims to be the bearer of sacred messages refuse to adopt the legitimate methods of the statesman and of the orator?

The sermon which carries weight is not a sermon. It is a heart-to-heart talk from preacher to audience. It fairly bubbles with good-will and charity toward all. It is backed by something more eternal than the mere material, and yet it is material, and stands for the best of everything.

The sermon, then, should not be written as a sermon, but as an address and it should be delivered as an address.

The sing-song voice of many a preacher irritates the audience and thousands of well-written sermons have failed to pass beyond the chancel, because the voice back of them had not the power to carry a message or to deliver it.

As a layman I can see no more reason why a preacher should sing-song his sermon than why a political ward heeler should sing-song his harangue.

The fact that the clergyman speaks so often affords reason why he should have a better com-

mand of his voice than has the occasional speaker.

Let the clergyman, then, so far as sermons and the delivery of them are concerned, forget that he is a preacher; let him consider himself a speech maker and train himself to deliver the holy message with the fire of the orator or with as much of it as he can kindle.

The great pulpit orators, those who burn with the fire of life, those who have swayed congregations, and who are responsible for much of our progress, both spiritual and material, are not preachers, they are speakers. They are men among men, and they refuse to handle holy things less effectively than do those who have only earthly goods to deliver.

CHAPTER XL

THE FUNERAL ADDRESS

IT has been said by those who know, and who have had experience, that it is more difficult to speak at a funeral than on any other occasion. The reason is obvious.

Certainly, in the presence of the dead, with his friends and relatives about him, the speaker must use particular care that he may minister to the sufferers and not intensify their grief.

The funeral address is not a sermon or a speech. It is a solemn heart-to-heart talk to the bereaved, and it offers no excuse or reason for the display of oratory or for play to the gallery.

Most of my readers have undoubtedly listened to funeral addresses which caused unnecessary sobbing and expressions of grief on the part of their hearers, and made the last sad rites more agonizing than sacred.

The funeral address should be short and never entertaining. Those present are either relatives or friends of the deceased, and his passing away

has caused them sorrow. Feelings of grief are running high, particularly on the part of the near relatives. The clergyman should realize that the longer his address is, the greater and more acute will be the suffering. He should limit himself to a few words of sympathy, into which he may inject words of hope. If he goes further than this, he causes much suffering, much needless suffering.

A recapitulation of what the deceased has done may and may not be in good taste. The funeral address is not intended to be a eulogy to more than a very moderate extent.

The officiating clergyman should become familiar with the past of the deceased, in order that he may not make any statement or give any inference which is not borne out in fact.

Unfamiliarity with the past life of the deceased has made many a funeral address ridiculous.

If the funeral is of a public character, and occurs in a church or other public place, there would appear to be less objection to a longer address, or even to a short eulogy, although brevity is to be highly commended if the near relatives of the deceased are present, as they should not be allowed to suffer for the benefit of the others.

Many clergymen confine their funeral addresses to comforting passages from the Bible and from other books, and this practice is certainly to be recommended.

A few appropriate remarks, with or without quotations, are all that is necessary.

CHAPTER XLI

THE EULOGY

EVERY speaker is liable to be called upon to prepare, and to deliver, a eulogy upon some more or less prominent person who has passed away. The eulogy, according to the dictionary, refers to written or spoken words in praise of the dead; but, as similar addresses are delivered in favor of living persons, practice would justify a broader definition, and the eulogy may be considered as a written or printed address in commendation of either the living or the dead. The eulogy in composition is not dissimilar to the biography, and should contain a résumé of what the person has accomplished, especially the good things he has done.

The tendency of eulogizers to overestimate the subject of their remarks, to make a great man out of a little man, and to magnify small accomplishments into great achievements, is to be deplored.

While the speaker should praise the person in

question, more than mild exaggeration reacts and makes the subject ridiculous.

The person eulogized deserves mention because of his integrity, his charity, or because of his other attainments. He is, or was, a success in some department of life, perhaps in many.

The eulogizer, then, should confine himself as far as possible to definite statements of fact, and should avoid the overuse of adjectives and extravagant expressions.

The speaker should obtain the record of the person to be eulogized and make up his address from this record, confining himself very closely to it, and commenting upon each event or accomplishment, that the audience may better appreciate what the person is doing or did.

The eulogy may be considered as spoken praise under the limelight, or, rather, the searchlight, which brings out the lights rather than the shadows, of the character discussed.

The eulogy should not contain any adverse criticism, unless it be counteracted by sufficient praise.

It is to be assumed that any person worthy of eulogy has more merits than demerits; otherwise, any eulogy of him would be little better than a farce.

As eulogies are biographies, and as they must contain necessary concrete facts and statements, the audience will tire, if the speaker allows his address to continue more than thirty minutes, unless the person eulogized is of international reputation and responsible for great accomplishments.

If the eulogy is long, the speaker should give at least half of the time to a description and analysis of the accomplishments, irrespective of the accomplisher. In this way he can furnish interesting information which will be acceptable to the intelligent audience.

Under no circumstances should the eulogizer attempt to make a hero out of an unheroic subject. Flattery is dangerous, and injures equally the one flattered and the flatterer.

The eulogizer should speak the truth, the good-doing part of the truth; and not render unto the subject more than the memory of him will sustain.

CHAPTER XLII

THE DEBATE

HALF a century ago most of the speeches delivered at political rallies were in the form of joint debates, one candidate, or his representative, taking one side of the question, the other candidate, or his representative, appearing against him; or political spellbinders vied with one another upon common platforms, each representing the principles of his party.

The address of each speaker was limited to a specified time, with or without opportunity for rebuttal.

To-day, the political debate has become almost obsolete, comparatively few parties or candidates depending upon it for the presentation of the issues at stake or the qualifications of candidates.

The modern debate is largely confined to contests between the members of school classes and debating societies. One or more pupils or members speak on each side, usually in the presence

of an audience and always before an appointed judge or board of judges.

The subject selected generally relates to matters of current interest, one side taking the affirmative, the other the negative, the subjects being presented somewhat as follows: "Resolved, that the Civil Service materially aids efficiency."

Unfortunately, nearly all of the subjects chosen, either for the schoolroom or by the debating society, are above the ability and the experience of the contestants and even beyond their audiences; and they present themes which it would be difficult for experts to handle properly, either upon the platform or anywhere else, questions which have never been decided to the satisfaction of more than a minority of the public at large.

It is certainly unprofitable, and would seem to be ridiculous, to argue or to debate in the schoolroom questions of political or other moment, especially those which have never been satisfactorily solved and which are not likely to meet solution during the present decade.

I do not recall that I have ever served as a judge at any contest where the subject under discussion, and debated, was at all familiar to

those who attempted to elucidate it and to argue it *pro* and *con*.

Boys and girls of immature age were crammed by their teachers, and were obliged to present arguments upon which the Supreme Court of the United States itself has not as yet been able to pass unanimous judgment.

Nearly all of the arguments,—if I may dignify them with such a name,—represented careful drilling and showed research, but the majority of the speakers were merely parrot-talkers. They had filled themselves,—and many of them were overloaded,—with the result of prescribed reading, and they used arguments which were threadbare. Probably not a quarter of one per cent. of them knew what they were talking about, and the audience was in the same condition.

The debate is to be encouraged, but it should invariably present some theme of current consequence, and one within the understanding of the debaters; otherwise, it is a farce, and worse than a farce, because the farce has power to create a laugh and to entertain its audience, while the farcical debate warps the mind of the debater, teaches him to search, but not to understand what his searching has discovered. He is

merely a drawer of debatable material, not a distributor of it. He is loaded with what he cannot discharge.

It would seem that there are plenty of subjects within the mental scope of the average school pupil to furnish sufficient material for debate, and that there is no need to pick out the dry bones of prehistoric history or of unsolvable complications.

The subjects for school debate are usually selected by academic teachers, who are nothing unless they represent, or think that they represent, the scholarly, and who look upon learning as something to be acquired, but not to be utilized. Consequently, they load their pupils with cargoes which they can never carry or deliver.

The debater should become familiar with his subject, either by reading or by research, and then should place it in the most concrete form, always in an argumentative way. He should avoid fine sentences, and there is little need of a display of pyrotechnic oratory. He is supposed to represent fact, not hearsay, and to base his remarks upon what is, or upon what he believes exists.

About half of the judges render unfair deci-

sions, because they decide on the merit of the case from their standpoints, forgetting that, as judges, they have no right to an opinion, but must decide in favor of the side which presents the better argument, even though they are personally opposed to that side of the point at issue.

The question of right or wrong should not be considered by the judges, but they should look upon both sides as right, or as neither right nor wrong, and then render their decision upon the presentation of each case, irrespective of their opinion of the question at issue.

The judges should not be influenced by eloquence or by any display of wit. They should decide wholly on the merit of the presentation and the strength of the arguments.

The debate will become a great agent of education and of civilization as soon as sensible subjects are selected and those within the mental scope of the debaters.

I should advise all young people to join a debating society and to attend either weekly or monthly debates, and I should suggest that they engage the services of some intelligent man or woman who is broadly educated and broad-minded, and who will assist them in selecting

subjects which will not only be good subjects for debate, but of educational value, and will help the debaters, and those who hear them, to be better citizens.

CHAPTER XLIII

THE APOLOGETIC SPEECH

A LARGE and apparently increasing proportion of addresses begin with an apology, are filled with apologies, and end with an abject apology. The speaker starts by saying that he is unprepared, or that he is not familiar with the subject, or that he is incompetent to speak upon so important a theme.

If the speaker is unprepared, he should say nothing about it, unless he can present proof of his unpreparedness or give a good reason for the condition in which he finds himself.

Any statement or claim has no value in a speech, if the audience is not in sympathy with it and will not believe that it is true.

If one honestly feels that he is incompetent to speak upon a subject, he should absolutely refuse to do so.

If one is incompetent, he has no right to burden his audience, and any statement of incom-

petency shows lack of judgment or an appeal for sympathy.

If one is not sure of the truth of any statement, he should frankly admit it; but he should not apologize, for it is far better to present it as a questionable statement, with the full strength of the speaker's belief that it may be true.

Under no circumstances should an address end with an apology, If an apology is necessary, the speaker has no excuse for speaking.

If the speaker knows a thing is so, he should present it with the full vividness of truth and stick to it.

Do not build an oratorical house and knock it down with your own oratory.

Do not, under any circumstances, retract, unless, while speaking extemporaneously, you have inadvertently made a false statement.

Be sure of your ground before you begin to speak upon your subject, and maintain your position from start to finish.

The audience is thoroughly weary of apologetic speeches of men who begin with bold statements and then retract them, of speakers who dramatically claim a thing is so and then immediately admit that it may not be so.

The speaker should have the courage of his

convictions, and let the audience see that he, with all that is in him, is back of what he says.

The speaker on his feet has no right to be wrong, because he should have verified his statements in advance.

An apology introduced into a speech shows that the speaker was not sure of himself, in the first place, or that he is a weakling with a brain incapable of weighing truth and fact.

The very fact that the speaker is on his feet, addressing an audience, should be considered *prima facie* evidence that he has something to say and that he will stand back of everything he does say.

If the speaker is not in that condition, he should positively refuse to address any audience, because he has no right to waste his time or its time.

The speaker should stand on both feet and should not allow one foot to slip or to be raised from the position it occupies. Right or wrong, he should think that he is right, and he should maintain that right at all hazards.

The speaker who hesitates is lost, and loses his audience.

CHAPTER XLIV

SPEAKING TO WOMEN—THE MIXED AUDIENCE

MANY thoroughly trained and effective after-dinner and other speakers and lecturers consider that it is far more difficult to address an audience composed wholly of women or of both sexes than one made up of men only, and that it is easier to speak before an audience composed wholly of women than before one of both sexes.

Experience indicates that it is more difficult to obtain able and interesting speakers for mixed audiences than for audiences where only one sex is to be present.

The reason is obvious. Each sex lives to some extent within its own environment and the lines of interest do not, as a rule, run parallel. What would be especially interesting or entertaining to the average audience of women probably would not so strongly appeal to one composed of men only. Therefore, the speaker before a

mixed gathering may not expect to influence, to interest, or to entertain, either sex, as much as he would if only men or women were present.

The objection to addressing a mixed audience on the part of most speakers is rapidly growing less and may pass away altogether, a result due largely to the higher education of women and to the spread of general intelligence, which permits many subjects, and the treatment of them, that would not have been allowable a hundred or even twenty-five years ago. Consequently, the speaker before women, or before a mixed audience, is not as much handicapped by convention as he was formerly. For all that, however, a speaker cannot address a mixed audience with the same freedom that would be allowed if his audience were wholly of either sex, nor can he acceptably use many of the same pleasantries, or tell many of the same stories, for each sex seems to have its own sense of wit and proportion, and what would create interest or cause laughter in one case would not be as readily understood or appreciated in the other.

Women, as they run, are not story-tellers, nor have they a developed sense of humor. Few of them understand or appreciate banter or the

knocking remarks that may materially help an address delivered before men.

The speaker before women, or before the mixed audience, then, should be more guarded than he would be if his audience were composed of men only, and he should select his stories and incidents with the nicest care, avoiding any pleasantry or any expression which would not be appreciated by his hearers and which might annoy or offend them.

If the address is purely scientific, or is upon some educational subject of equal interest to women and men, then there will not need to be any change in its composition or delivery; but, if it be upon some current topic, or upon something which is preëminently of interest to one sex, it must be somewhat recomposed, if it is to be delivered before the opposite sex or before a mixed audience.

Stories of a technical nature, or those which represent any specialty, are not understood except by those who are familiar with the subject, although most well-read men are not ignorant of current science and art, and women generally are familiar with art, but not as conversant with science.

The speaker, therefore, when addressing an

audience of women or a mixed audience, should confine his pleasantries or stories, and his arguments, to those things which will be understood by the majority of those present, and which do not need any special training or experience to be comprehended. He should not be antagonistic or harsh, for the average woman will not countenance blunt remarks or arguments which may be acceptable to an audience of men.

The argument of every address should be adjusted to fit the average member of the audience, neither the most ignorant nor the most intelligent one. It should strike in the midst of the audience, not reach any one side or corner of it.

It is obvious, however, that no address worth while is likely to be acceptable to every one of its hearers. The best the speaker can do is to interest at least one-half of his audience, and as many more as possibility permits.

CHAPTER XLV.

WHAT TO WEAR

SUBJECT only to a few rigid rules, all of which were born of senseless fashion, the speaker may dress as he pleases, and many of them do, particularly those of the highest grade, who possess well-earned reputations and can afford to ignore convention.

The society and superficial speaker bows to fashion, and is often more particular about his clothes than about what he says.

As a matter of record, more than of necessity, I present a few rules for dress, with the distinct understanding that they are not to be considered arbitrary, and with the feeling that they will not be so considered, except by those who think more of their clothes than of their brains.

1. The ordinary business suit, whether dark or light, may properly be worn at nearly all functions which occur before 6.00 P.M. The fastidious would wear a dark cutaway coat or a Prince Albert in the afternoon if ladies were

present, and the cutaway and Prince Albert may be worn in the morning; in fact, the cutaway and Prince Albert are always in good taste, and may take the place of the ordinary business suit, and often of the Tuxedo or evening dress. Still, the majority of speakers prefer to follow the style worn by their audience, and, therefore, give business suits the preference over the Prince Albert or cutaway if they are addressing any but a very formal gathering during the daytime.

2. Evening dress, including the Tuxedo, is not permissible except at functions occurring at 6.00 or after 6.00 P.M., and neither need be worn, unless ladies are present. It is optional with the speaker whether he will wear either, unless ladies are present, but he usually does so, if the affair is formal and many of his hearers are in evening dress. The Prince Albert, however, is considered in good taste, even on a full-dress occasion. The tide is setting against more than an occasional use of the dress suit and the Tuxedo, as most business and professional men prefer to appear in more comfortable clothes and object to the uniform worn by the waiters. Then, many men do not have the time to go home to dress for an early evening banquet or other function, and, therefore, if they would appear in evening dress,

they must bring their clothes into town with them and dress in the office. Convenience and good sense are winning their victory over senseless style, and the majority of men with brains are dressing as they please, giving the preference to comfort, rather than following the inexcusable vagaries of fashion.

It is quite noticeable that the most distinguished speakers are the least prone to follow the fashion, while the newly rich and the under-clerk become slaves to style.

3. When in doubt, give preference to the Prince Albert, which is always in good taste, even when evening dress is worn, and is not out of place if the majority of the audience wears the business suit.

I have encountered danger, have passed through accidents, and have not "shown the white feather," yet I am honest enough to admit that I do not dare to discuss dress for women, except at long range and in the most general way. I would take the risk of saying, however, that the majority of brainy women,—women of sense, women of reputation,—never appear upon the platform in other than modest and inconspicuous costumes. They look neat, wholesome, and attractive, and seldom wear any dress which is

conspicuous and which will distract from what they have to say. The woman society speaker, however, may appear in evening dress, and allow her costume to become a part of the "show" itself; but, even here, the better grade of women speakers lean heavily toward the inconspicuous and modest costume, which is always in good taste and which cannot be criticised.

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